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Critical multicultural analysis of reconstructed folk tales : Rumpelstiltskin is my name, power is my game.

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CRITICAL MULTICULTURAL ANALYSIS OF RECONSTRUCTED FOLK TALES:

RUMPELSTILTSKIN IS MY NAME, POWER IS MY GAME

A Dissertation Presented

By

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DEDICATION

To my patient and loving husband, Douglas Pierce
and to my spunky and loving daughter Kayleigh Pierce.

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ABSTRACT

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Many people believe folk and fairy tales convey a set of universal truths and beliefs; however, scholars, researchers, and folklorists have questioned or challenged this supposition. There are many versions of traditional tales and reworked tales that provide different points of view. Tale Type 500: *The Name of the Helper*, classified by Aarne-Thompson, is one tale that has a number of counter perspectives. While there are many variations of this tale, the Grimms' *Rumpelstiltskin* is the most well known. There is a lack of scholarly investigation of both the original tale and its manifestations and reconstructions. Reconstructed versions of Tale Type 500 provide more information about characters' motives with the intent of providing a different ideology.

The methodology of this dissertation applies a critical multicultural analysis (Rudman & Botelho, forthcoming) to examine power in adaptations of Tale Type 500 written for children and young adults. Critical multicultural analysis is an approach that helps readers identify and analyze power relations in literature. Specifically, this study examines the fluidity of the power that characters exercise on a continuum: domination,

collusion, resistance, and agency. First, this study examines characters' actions regarding how power is exercised by identifying the power on a continuum of domination through agency. Second, this study examines which characters benefit from the power exercised, and how they benefit. Third, this study identifies which characters are disadvantaged from power and how. Following each analysis is a discussion about the implications for children in America's society today.

The findings of this study indicate that power relationships are a prominent theme in the reconstructed versions of Tale Type 500. Three general themes emerged in this study: 1) readers can look at power relations in children's literature and see how the texts reflect critical theory about power relations, 2) some authors of children's literature consciously apply critical literacy practices, and 3) few texts portray characters exercising the power of agency. By identifying social implications of text ideologies and questioning the issues of power in children's literature, critical readers can consider how texts counteract, maintain, or promote alternative systemic power structures.

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CHAPTER 1

INTRODUCTION

"Ideology is the prime means of manufacturing consent" (Fairclough, 1989, p. 4).

Purpose of Study

The purpose of this study is to apply a critical multicultural analysis to adaptations of folk tales for children, specifically focusing on the folktale identified as Tale Type 500: *The Name of the Helper* (Thompson, 1946, p. 48). A critical multicultural analysis of these adaptations will bring power relations to the surface by highlighting how power can be exercised on four levels: domination, collusion, resistance, or agency. By identifying the implicit power in children's literature, critical readers can consider how texts counteract, maintain, or promote alternative systemic power structures.

Importance of the Study

The significance of this study is two-pronged. First, it will contribute to scholarly investigations of adaptations of Tale Type 500. This tale type and its manifestations have not received the critical analysis they deserve. Whereas *Cinderella, Little Red Riding Hood, Sleeping Beauty,* and *Beauty and the Beast* have received much attention (e.g., Beckett, 2002; Dowling, 1981; McGlathery, 1991; Zipes, 1993), there is a lack of scholarly investigation of Tale Type 500 folk tales for a child audience.[1] Second, this

[1] In 1898, Edward Clodd (1968) published, *Tom Tit Tot: An Essay on Savage Philosophy in Folk-Tale,* the first important study of Tale Type 500. In this study, Clodd focused on primitive elements of the folk tale.

study will demonstrate that Tale Type 500 is rich for its implications for children's critical reading of text. Readers of children's literature can learn to apply critical multicultural analysis to texts so that they can be better equipped to analyze and critique books for children. By examining the actions of the characters in varied adaptations, readers will understand how power benefits and/or disadvantages characters and will urge the reader to re-imagine texts and social practices that are socially just.

Statement of Problem and Rationale

Folk literature is perceived in different ways. On one hand, many literary critics and educators believe traditional literature (myths, legends, fables, folktales, and fairy tales) aimed at children communicates a universal set of values and beliefs. Charlotte Huck (2001) recapitulates a popular belief held by many (e.g., Galda & Cullinan, 2002; Norton, Norton, & McClure, 2003; Temple, Martinez, Yokota, & Naylor, 2002), that traditional literature "...can provide a window on cultural beliefs and on the spiritual and psychological qualities that are part of our human nature" (Huck, 2001, p. 230). Because of this perceived universality of folk literature in everyone's culture, many articles, books, and curriculum guides suggest the use of folktales to promote multicultural awareness. Folk and fairy tales continue to be disseminated, because they purport to or are seen to present a rich source of information about cultures and provide metaphors for modern day literature.

On the other hand, there are a number of scholars (e.g., Lurie, 1980; Minard, 1975; Phelps, 1978, 1981b; Zipes, 1983) who underscore some concerns about the use and proliferation of traditional tales for children in today's society. Recently, many authors who retell traditional folk tales significantly alter the stories and create

reconstructed versions of folk tales. Many reconstructed folk tales question the universality of these traditional tales and challenge the assumptions of a common set of values.

While most retellings of folk tales are based strictly on patterns and details from the tradition, some books for children are humorous departures from traditional stories such as *The True Story of the Three Little Pigs by A. Wolf* by Jon Scieszka (1989). This picture book is a reconstructed version of popular tale *The Three Little Pigs*. A.Wolf, the villainous wolf of the traditional tale, shares his side of the story, claiming he just wants to borrow a cup of sugar from his neighbor the little pig. Savvy readers do not believe him, but at least here is a possible difference in point of view.

A good example of a folk tale that has many reconstructed versions is Cinderella, Type 510A (Thompson, 1946, p. 126). With more than 2,000 versions, some of the modified Cinderella fairy tales reflect modern gender roles and expectations. One such version, *Raisel's Riddle* by Erica Silverman (1999), is a Cinderella tale that takes place in Poland during the late 19th to the early 20th century. Raisel's grandfather, a well-respected scholar, raises her despite his limited means. The grandfather teaches Raisel about the Talmud, and he instills within her the value of knowledge. When a rabbi's son asks for Raisel's hand in marriage, first she asks him to solve her riddle which affirms respect for learning.

> *What's more precious than rubies, more lasting than gold?*
>
> *What can never be traded, stolen, or sold?*
>
> *What come with great effort and takes time, but then –*
>
> *Once yours, will serve you again and again?* (Silverman, 1999, unpaged).

Raisel is more interested in marrying someone who is also smart and values knowledge, than marrying someone of high economic and social status.

In another reconstructed Cinderella fairy tale, *Fanny's Dream* written by Caralyn Buehner (1996), Fanny's godmother does not appear on the night of the ball. While Fanny waits for her godmother in the garden, she meets a farmer who loves and values her. Fanny realizes that she cannot rely on a magical fairy godmother and she decides that the farmer will be a good husband. Years later, after Fanny is married and has three children and a farm, her godmother appears and apologizes for being late. By this time, Fanny realizes that her dreams have come true and she tells her fairy godmother that she does not need her help.

Questioning Rumpelstiltskin

If folk and fairy tales are supposed to convey universal truths, or validate the past, why do storytellers change the stories? When stories share similar motifs, do they also share the same messages? Today there are many versions of traditional tales as well as reworked tales that provide different points of view. One particular tale that has a number of counter perspectives is Tale Type 500 (Thompson, 1946, p. 48). While there are many variations of this tale, the most well known version, *Rumpelstiltskin*, (Grimm & Grimm, 1971) was first recorded by the Grimm Brothers nearly two centuries ago. This tale intrigues me because of its seemingly anti-social message that the only character who tells the truth is the villain, and he is the only one who is punished in the end.

Rumpelstiltskin is a tiny man who can spin straw into gold and by so doing, saves the life of the poor miller's daughter. She has been trapped by her father's lies and the king's greed, and has been commanded to spin straw into gold. In turn, the miller's

daughter promises to give Rumpelstiltskin her first-born child when she is queen. A year later, when Rumpelstiltskin returns and demands that the queen fulfill her promise, he is moved by her tears and grants her three days to guess his name. On the eve of the third night, the queen's trusty servant spies Rumpelstiltskin in the woods as he proclaims his name. The next day the queen 'guesses' his name, and she is able to keep her child, while Rumpelstiltskin flies away on his cooking spoon (in some versions he stomps himself into the earth) never to be seen again. Thus, all is well in the kingdom. Or is it? In this folk tale, the poor miller's daughter, through deceit and reneging on her promise, becomes queen, enters the world of wealth, and gains social power. What message does this story send to children?

What is it about Rumpelstiltskin that is so mystifying?

Folklorists, psychologists and other interpreters of tales have long been fascinated with *Rumpelstiltskin*. In *Rumpelstiltskin*, there are four major characters, the miller, the miller's daughter, the king, and Rumpelstiltskin. David Russell (2001) uses this familiar folk tale to demonstrate reader-response criticism. He asks students to rank-order the characters and it is through sharing and respecting other's responses that individuals come to a deeper understanding of the text and possibly a deeper understanding of self.

Russell's use of the reader-response theory to rank order the characters in *Rumpelstiltskin* will make students wonder and debate about who is the most honest character. So who is the most honest character? The daughter lets Rumpelstiltskin do her work, and she marries the king under false pretenses. The miller lies about his daughter's talent, and he does nothing to save her life. The king is so greedy that he would kill an innocent girl for more money. And Rumpelstiltskin blackmails the

daughter and insists that she give up her child. This exercise highlights why folklorist and readers have found *Rumpelstiltskin* and other tales (e.g., Thompson, 1968a; Zipes, Grimm, & Grimm, 1987) that involve unwitting contracts that were made without knowing the terms of the agreement so problematic.

Recently, some contemporary authors have questioned this problematic tale. In the last ten years, there have been numerous rewritten versions of this fairy tale. For example, Diane Stanley (1997), who wrote *Rumpelstiltskin's Daughter*, wondered, "Why would the miller's daughter marry the king who had been tormenting her?" (book jacket). *Rumpelstiltskin's Daughter* is a reworking of Rumpelstiltskin that questions the spiritual and psychological qualities of the Grimms' version. Jane Yolen (2000b) wondered about the moral center of the story in her redaction, "Granny Rumple", and she implies that the story has anti-Semitic overtones. In Vivian Vande Velde's (2000f) introduction, she states that the tale "makes no sense" so she wrote six different versions of the tale in her anthology *The Rumpelstiltskin Problem.* Gary Schmidt (2001) wondered why Rumpelstiltskin was so insistent about wanting a child; he speculates what might have happened if the queen did not guess Rumpelstiltskin's name in his book, *Straw into Gold.* In addition to Stanley, Yolen, Vande Velde, and Schmidt, other authors (Galloway, 1995b; Granowsky, 1993a; Napoli & Tchen, 1999) also challenge the messages conveyed in the Grimms' *Rumpelstiltskin.*

Stories as 'Landscapes of Consciousness'

Stories, says Jerome Bruner (1986), are 'narrative modes' of thought (p. 13) which provide schema for children. Children learn about the world through stories since stories offer "…the landscape of consciousness: what those involved in the action know,

think, or feel, or do not know, think, or feel" (p. 14). In this way, narrative suggests how a person can understand a situation.

> Insofar as we account for our own actions and for the human events that occur around us principally in terms of narrative, story, drama, it is conceivable that our sensitivity to narrative provides the major link between our own sense of self and our sense of others in the social world around us. The common coin may be provided by the forms of narrative that the culture offers us. Again, life could be said to imitate art (Bruner, 1986, p. 69).

That is, art, such as literature, can help people to understand themselves and others' actions and beliefs as well as give credence to actions and beliefs.

On one hand, Bruner views narrative as a way to maintain cultural practices. On the other hand, he asserts that narrative can present alternative cultural practices, thereby serving to negotiate culture.

> I have tried to make the case that the function of literature as art is to open us to dilemmas, to the hypothetical, to the range of possible worlds that a text can refer to. I have used the term 'to subjunctivize,' to render the world less fixed, less banal, more susceptible to recreation. Literature subjunctivizes, makes strange, renders the obvious less so, the unknowable less so as well, matters of value more open to reason and intuition. Literature, in this spirit, is an instrument of freedom, lightness, imagination, and yes, reason. It is our only hope against the long gray night (Bruner, 1986, p. 159).

If narrative provides what Bruner calls possible worlds, or possible ways of being which present ideas to children, it is imperative that we examine these stories or 'landscapes of

consciousness'. What do adaptations of fairy tales, in particular *Rumpelstiltskin* tales, offer in regard to power? What 'land of consciousness' do reconstructed fairy tales provide? Specifically, what does the folk tale, *Rumpelstiltskin,* impart when we closely consider the characters' actions, feelings, and thoughts, as well as their subjective positions and the relationship of power to these positions?

The Need to Examine the Socializing Power of Folk Tales

This study, grounded in poststructuralist theory, will examine the connection between texts and power relations. Poststructuralism "…investigates how knowledges and 'truths' are constructed, and how these serve particular interest groups" (Moon, 1999, p. 121). Michel Foucault asserts that power "…is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (Foucault, 1980, p. 94). This theory assumes that power is embedded in all aspects of society including literary texts. By analyzing texts using a poststructural framework, readers can identify how power is maintained.

Embedded in all literature are ideologies which often justify power relations and cultural norms. Ruth Bottigheimer (1986b) asserts that the Grimms' fairy tales reinforce and convey the message that a woman's silence is a "positive feminine attribute" (p. 116). In the mid 1880's in Germany, "the silent woman" was an accepted norm in all social classes (p. 116). "To the extent that these tales corroborated and codified the values of the society in which they appeared, they reinforced them powerfully, symbolizing and codifying the status quo and serving as paradigms for powerlessness"

(p. 130). Even today, literature socializes people and calls on them to act and respond in a certain way. Chris Weedon (1997) asserts,

> Fiction has long been seen as a powerful form of education in social meanings and value and as an effective purveyor of beliefs about gender, race and class. Yet, if it is this, then it is also a powerful resource for those interests which to date have been marginalized, excluded, or silenced by the dominant culture (p.166).

Folk tales and fairy tales are classified as a genre of literature which is known for its instructive nature as well as its entertainment value (Zipes, 1983, p. 9). One of the reasons this genre is so enticing is that the magical narrative captivates readers. Although traditional analyses of folk tales and fairy tales can disclose the meaning of the text, as well as unconscious desires, or stereotypes, studies are needed to demonstrate how some people or cultural institutions benefit from the dominant ideologies portrayed in these tales.

Most traditional folk tales and fairy tales are predictable. Tales available to children in American society typically entail a battle between good and evil with good emerging as triumphant. Who wins the battle and who loses the battle are notions that form a justification for power. The distribution and maintenance of power rely on cultural norms. Cultural norms are those ideologies which render themselves commonsensical, and give the idea that that is just the way things are supposed to be. When these ideologies are not questioned, the distribution of power becomes a cultural norm. Interestingly, in the past decade, many authors have retold folk and fairy tales so that they do not conform to the traditional ideologies. I have selected *Rumpelstiltskin* to analyze for its nonconformity to predictable patterns and its implications for society.

Background and Literature Review

The study of folklore has come down to us through the ages and folk tales are still available in many forms and many versions. When studying folk tales, there are certain established analytical methods for analyzing traditional or oral literature. While lenses such as psychoanalytic, structuralist, and feminist may provide information and a deeper understanding of text, they may avoid a thorough examination of folk and fairy tales in terms of power. A poststructural perspective interrogates the societal implications of text ideologies and questions the issues of power in folk tales. I intend to problematize the analysis of folk tales and fairy tales with a feminist poststructuralist perspective by applying a critical lens that focuses on power.

Feminist Analysis

Feminist theory marks a shift in the theoretical paradigm, from analyzing the text in and of itself, to analyzing the text within the context of society. According to Chris Weedon (1997), the origins of contemporary feminism can be traced to the Women's Liberation Movement in the late 1960's which sparked concerns about equality for women (Weedon, 1997). Studies utilizing a feminist lens identify stereotypical attributes related to gender that are embedded in the text (e.g., Lieberman, 1986; Rowe, 1986). Feminism focuses on societal factors, such as social and cultural practices and customs and how these factors influence what is written. It also considers how the text influences the reader.

Feminist theory initiates the process of examining power as it pertains to women and focuses on how power is embedded in a sociopolitical context. Sonia Nieto (2000) describes sociopolitical context as the "...social, political, and economic structures that

frame and define our society" (p. 9). Although this sociopolitical examination of power brings women's issues to the surface, it ignores how other societal factors (e.g., class, race, religion) influence cultural groups.

Critical Theory

Michel Foucault (1972; 1980) and Paulo Freire (1970/2000; Freire & Macedo, 1987) recognize the power of language and theorize ways to initiate a process to help people re-imagine and restructure society. Freire advocates for a critical pedagogy that utilizes dialogic problem solving. Foucault advocates for an examination of discourse in relation to power. They both argue that language can maintain social practices or can initiate change in social practices. Freire (1970/2000) asserts that individuals must first have '*conscientizacao'* or understand forms of power through 'critique.' Then, by dialogical problem-posing or 'practicing criticism,' people can enter into a praxis, by which they begin to 'read the word and the world' (Freire & Macedo, 1987).

Despite Foucault's assertion that power needs to be examined in texts (and there are some studies in which folk tales are examined for power relations), there are no studies that focus on power in Tale Type 500. Educators, new to critical pedagogy, have criticized Freire (Freire & Macedo, 1987) for not providing clear instructions on how to help students read the word and the world. He asserts that educators need to adapt practices to their own culture and situation, their own experiences and practices. In order to adapt practices, educators must have a critical approach. "To approach others' practices and experiences critically is to understand the validity of social, political, historical, cultural, and economic factors relative to the practice and experience to be reinvented" (Freire & Macedo, 1987, p. 133). Further, Freire asserts that a critical

process can be practiced with reading books. In order to understand the text, a student must have an understanding, albeit a basic one, that authors write texts in the context of historical, cultural, political, social, and economic conditions (Freire & Macedo, 1987).

Definitions of Terms

1. **Class**: "…refers to a way of categorizing groups of people on the basis of their birth, wealth, occupations, influence, values, and so on. Class divisions always reflect the beliefs and values of specific groups of people; they are not natural or obvious" (Moon, 1999, p. 18).
2. **Culture:**
   A. "The ever-changing values, traditions, social and political relationships, and worldview shared by a group of people bound together by a combination of factors that can include a common history, geographic location, language, social class, and/or religion" (Nieto, 1992, p. 306).
   B. "…refers to the beliefs, values, practices, and products through which human beings construct their relationships with themselves, with the natural world and with each other. These elements of culture provide the context for study of literary texts" (Moon, 1999, p. 41).
   C. "…it denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (Geertz, 1973, p. 89).
3. **Deconstruction**: "…deconstruction is a practice of reading that aims to make meaning from a text by focusing on how the text works rhetorically, and how a text is

connected to other texts as well as the historical, cultural, social, and political contexts in which texts are written, read, published, reviewed, rewarded, and distributed" (Leggo, 1998, p. 187).

4. **Fairy tale**: " The term *fairy tale*...has been associated with both oral and literary traditions but is above all reserved for narratives set in a fictional world where preternatural events and supernatural intervention are taken wholly granted" (Tatar, 1987, p. 33).
5. **Folk tale**: "...the term *folktale* traditionally has been used in two senses. On the one hand, *folktale* refers to oral narratives that circulate among the folk; on the other it designates a specific set of tales, namely oral narratives that take place among the folk, that is, in a realistic setting with naturalistic details" (Tatar, 1987, p. 33).
6. **Literary Motif**: "A *motif* is the smallest element in a tale having a power to persist in tradition. In order to have this power it must have something unusual and striking about it. Most motifs fall into three classes. First are the actors in the tale – gods, or unusual animals, or marvelous creature like witches, ogres, or fairies, or even conventionalized human characters like the favorite youngest child or the cruel stepmother. Second come certain items in the background of the action – magic objects, unusual customs, strange beliefs, and the like. In the third place there are single incidents – and these comprise the great majority of motifs. It is this last class that can have an independent existence and that may therefore serve as true tale-types. By far the largest number of traditional types consist of these single motifs" (Thompson, 1946, pp. 415-416).

7. **Multicultural Education**: "A process of comprehensive and basic education for all students. Multicultural education challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the pluralism (ethnic, racial, linguistic, religious, economic, gender, etc.) that students, their communities, and teachers represent. Multicultural education permeates the curriculum and instructional strategies used in schools, as well as the interactions among teachers, students and parents, and the very way that schools conceptualize the nature of teaching and learning. Because it uses critical pedagogy as its underlying philosophy and focuses on knowledge, reflection, and action (praxis) as the basis for social change, multicultural education furthers the democratic principles of social justice" (Nieto, 1992, p. 307).
8. **Multicultural Literature**: Literature that "can include race, ethnicity, gender, class, and other elements that denote difference" (Harris, 1996, p. 109).
9. **Multiethnic Literature**: "…refers to groups such as those of African, Asian/Pacific Islander, Latino/a, or Native American ancestry" (Harris, 1996, p. 109).
10. **Power**: "is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of nonegalitarian and mobile relations" (Foucault, 1980, p. 94).
11. **Power Continuum**:
    A. Domination – "It is the exercise of *power over*. This position's attributes include dehumanization, victimization, imposition from external sources, unequal power based on race, class, and gender. Sometimes, the domination occurs *de facto* because of existing social constructs and systems. Sometimes, it is interpersonal

and used to manipulate the behavior of the particular individuals. It is always dehumanizing: unequal voice, participation, decision-making, and access. Domination can be conscious and/or unconscious" (Rudman & Botelho, forthcoming).

B. Collusion - "This position differs from domination, mostly in the characteristic of internalized oppression or domination. Collusion may be conscious or unconscious. Colluders remain silent even when they have knowledge of wrongdoing. Towards the end of the continuum of collusion, colluders become conscious of their *power to* take action, while conspiring with dominant ideologies to gain power to resist and gain agency. Collusion can be conscious and/or unconscious" (Rudman & Botelho, forthcoming).

C. Resistance - "Resistance is active questioning; it's the quintessential construct of poststructuralism. It is not haphazard or purely reactive. It is an unwillingness to be universalized and essentialized. It is by definition oppositional and combative of an attempt of imposition. It's speculative. Resistance must be conscious" (Rudman & Botelho, forthcoming).

D. Agency - "Agency is initiation and *power with*. Agency ideally resides with all classes, genders, and heritages. Agency is all inclusive and complex. An agent can be agent while at the same time holding another subject position. Being able to read multiple discourses is part of agency, as well as holding contradictory discourses. Agency is understanding; it's the ultimate subjectivity. Agency must be conscious" (Rudman & Botelho, forthcoming).

12. **Reconstructed Retelling**: Embedded in reconstructed retellings is the notion of making a revised text that moves toward agency, not just reassembling an old text. Reconstruction is a 'building up' not a 'tearing down' and it resists and reveals ideology in literature, but more importantly, it suggests ways of being. A reconstructed text would suggest an alternative way for a society to behave or act that is more socially just.
13. **Stereotype**: Maurianne Adams, Lee Anne Bell and Pat Griffin (1997) describe stereotypes as undifferentiated, simplistic attributions that involve a judgment of habits, traits, abilities, or expectations. A stereotype is considered a characteristic of all members of a group regardless of individual variation or social context and the attributions are depicted as unchanging.
14. **Subject Positions**: "…ways of being an individual – and the values inherent in them may not all be compatible and we will learn that we can choose between them" (Weedon, 1997, p. 3).
15. **Subjectivity**: "…is used to refer to the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world" (Weedon, 1997, p. 32).
16. **Tale Type**: "A complete tale (the type) is made up of a number of motifs in a relatively fixed order or combination" (Thompson, 1946, p. 415). It is important to note here that Stith Thompson created this method to categorize and catalog folktales. "A type is a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale" (Thompson, 1946, p. 415). There are three principal tale type groups: animal tales,

ordinary folk-tales, and humorous tales. Ordinary folk-tales have four distinctions: tales of magic, religious stories, romantic stories (which are novellas), and stories about stupid ogres. Humorous tales have three distinctions: numskull stories, married couples, and tales of lying.

17. **Tale Type 500**: "The principal traits of the story are rather constant. A woman is compelled on account of her foolish boasting to give her daughter in marriage to a prince. She has actually made some silly remark about her daughter: 'My daughter ate five pies today.' But when the prince asks her what she said she misreports her remark as, 'My daughter has spun five skeins today.' The prince, anxious to have so skillful a wife marries the girl and then commands her to carry out her mother's boast and spin an impossible amount in a single day. Sometimes the spinning is to be of yarn, but frequently she must spin gold. A tiny creature appears and agrees to help the girl, but she must promise to give herself (sometimes, her child) if within a certain time she fails to guess his name. The creature spins the required amount, but eventually the time is near when she must guess his name. In one way or another she discovers his secret. Usually he is overheard repeating a rhyme. In the English version it is:

Nimmy nimmy not,

My name's Tom-Tit-Tot.

When it comes time for her to guess his name, she deliberately guesses wrong the first two times, but at last she repeats the rhyme, pronounces his name, and saves herself" (Thompson, 1946, p. 48).

A. This tale type is Name of the Helper and include three primary motifs:

i) Impossible Task

ii) Bargain with Helper

iii) The Helper Overcome

Methodology

This study analyzes how power is embedded in traditional and modern or reconstructed versions of fairy tales, specifically Tale Type 500: *The Name of the Helper* (Thompson, 1946, p. 48). Primarily, I apply a critical multicultural filter to selected fairytale, and in particular, I examine, 1) which characters exercise power and how, 2) which characters benefit from the power demonstrated and how, 3) which characters are disadvantaged from the power demonstrated and how.

There are three major parts of the analysis section, 1) the historical overview of Tale Type 500, 2) the presentation of background information and the summaries of twelve reconstructed Tale Type 500 versions, and 3) the presentation of a critical multicultural analysis of these twelve reconstructed Tale Type 500 versions. In particular, part one of the analysis is an historical overview of a comparison of two versions of Tale Type 500, the first known written version of Tale Type 500,"Ricdin-Ricdon" (L'Héritier, 1991) and the most well-known version "Rumpelstiltskin"[2] (Grimm, 1823/1971), to elucidate the changes in ideologies between these two fairy tales. Part two of the analysis is the presentation of twelve reconstructed Tale Type 500 versions. In contrast to the traditional retellings discusses in part one, the authors of reconstructed Tale Type 500 versions significantly alter the fairy tale; they explain Rumpelstiltskin's

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[2] The Brothers Grimm wrote a couple of versions of Rumpelstiltskin. Other versions will be expanded upon in Chapter 4 in this study (for more information, see page 92).

motive for wanting the child. These traditional versions take for granted that Rumpelstiltskin is evil whereas reconstructed versions explain why Rumpelstiltskin is evil, is perceived to be evil, or the character of Rumpelstiltskin is not included in the story but is rather an invented persona that is fabricated by the miller's daughter. Part three of the analysis is a critical multicultural analysis of these twelve reconstructed Tale Type 500 versions; specifically, this section is a discussion and analysis of how the characters in these stories exercise power and the implications of this power on society.

Scope and Delimitations of the Study

This study includes stories that 1) were written for all audiences of pre-kindergarten to ninth grade and some that were created as literature and disseminated as picture storybooks, fictional short stories, and fictional novels.

This study excludes Tale Type 500 versions that 1) are directed at adult audiences, 2) were created for visual media such as plays, television viewing, VHS and DVD, 3) have been performed solely on audio cassettes and CD's.

This methodology is just one way to examine texts and is not an inclusive system of analysis.

CHAPTER 2

REVIEW OF THE LITERATURE

Origins of the folk tale and fairy tale

Why and how a text came into being provides insight into the reasons for its existence and how the text is meant to benefit the writers of the text. Folklorists have long observed that similar stories are told in different communities. Alan Dundes (1965) explains two theories of how folk tales originated, monogenesis – deriving from a single culture, or polygenesis – spontaneously created in several cultures at one time. "Frequently polygenesis is associated with the concept of the psychic unity of man [sic]. Advocates of this idea contend that man [sic] is everywhere psychologically the same. Consequently, his [sic] psychological products (including folklore) could be and apparently are the same or similar" (Dundes, 1965, p. 53).

Anthropologists and folklorists of the twentieth century generally come to the consensus that folktales are actually an amalgamation of monogenesis and diffusion (the manner by which a discursive or cultural practice progresses from one community to another (Dundes, 1965, p. 54). For example, a folk tale may have originated in one town and was told to a visitor, the visitor then retells the folk tale to his or her own community possibly altering the tale to match the audience's tastes. Thus, the folk tale did not originate polygenetically. "Rather, the item of folklore arose in one place, or perhaps in a very few places, and then spread by diffusion to other places" (Dundes, 1965, p. 54).

Dundes (1965) highlights the distinction between the historical origins of folklore and the psychological origins of folklore. When considering the historical origins, a folklorist traces an item of folklore and tries to detect "…*when* and *where* an item may

have arisen and perhaps *how* it has spread" (p. 55). Each folk tale and its variations has its own historical origins. In the analysis section of this study, the historical origins of *Rumpelstiltskin* will be presented and discussed. When considering the psychological origins, a folklorist proposes the reason for an item or "...*why* the item arose in the first place. In contrast, a proposed psychological origin of an item of folklore may purport to explain why the item came into being, but the how and when of the item's diffusion may be ignored" (p. 55). Because there are few historical records which pertain to the origins of folklore, it is difficult to explain the psychological reasons for most folk tale items.

Although it is difficult to trace folk tale items to their roots, folklorists speculate on why folk lore exists. Jack Zipes (1994) states, "Fairy tales were first *told* by gifted tellers and were based on rituals intended to endow meaning to the daily lives of members of a tribe" (p. 10). Told face to face, these oral folk tales were based on a group's common experiences and beliefs. The tales continually changed as the experiences, needs, and beliefs of the group changed. Fairy tales explained natural occurrences, celebrated customs such as marriage, and were used for "... initiation, worship, warning, and indoctrination" (p. 10).

William Bascom (1965) describes four functions of folklore. Although folklore can range from myth, to proverb, to folktale, to song, Bascom asserts that the form does not dictate the function. All folktales do not automatically serve the same function. Folklore can 1) amuse or provide an escape in fantasy, 2) validate a culture by justifying rituals, 3) educate young children by incorporating morals, and 4) maintain conformity by applying social pressure and exercise social control (pp. 290-295). Although it is difficult to pinpoint the reason or function of a folktale, these stories satisfied people's

"...yearnings for information or amusement, for incitement to heroic deeds, for religious edification, or release from the overpowering monotony of their lives" (Thompson, 1946, p. 3).

In the fifteenth century, the invention of the printing press contributed to the transformation of the fairy tale. "The oral tales were taken over by a different social class, and the form, themes, production, and reception of the tales were transformed" (Zipes, 1994, p. 10-11). Change happened gradually and as a genre, folk tales became "...categorized as legends, myths, fables, comical anecdotes, and, of course, fairy tales" (p. 11). Writers invented literary fairy tales sometimes using folk origins, sometimes created from the imagination of the author.

European literary fairy tales can be traced to Italy during the fifteenth and sixteenth centuries. Giovan Francesco Straparola, born in Italy in 1480, is known as the "father" of the literary fairy tale (Zipes, 1997, p. 17). Straparola used the vernacular in writing several fairy tales and developed a type of narrative that later became an accepted genre for an educated audience (p. 17-18). "The stories created by Straparola are literary fairy tales, revised oral tales, anecdotes, erotic tales, buffo tales of popular Italian life, didactic tales, [and] fables..." (p. 19). Straparola's fairy tales were first published in 1550-1553 and during the seventeenth and eighteenth centuries, they were reprinted several times (Zipes, 1999, pp. 9-10).

Nearly one hundred years later in Italy, Giambattista Basile was born in 1579. According to Zipes (1997) although Straparola may have influenced Basile, there is no direct evidence. Basile, who traveled extensively in Italy, collected an abundance of folklore and utilized Neapolitan dialect in his literature. Basile's *Pentamerone*, which

was printed after his death, became popular in Italy and many of the tales were prototypes for the French fairy tales (Crane, 1968, p. xi-xii). Basile criticized both the peasant and aristocratic classes and his tales favored the middle classes. In his tales, he argued "…for self-determination and the ethics of fairness through hard work" (Zipes, 1997, p. 26).

Although the fairy tale thrived in Italy for nearly one-hundred fifty years, it did not become an institutionalized genre, because, according to Zipes, the literary society "…was not prepared to introduce the tales as part of the civilizing process" (Zipes, 1994, 163). Attention to literary fairy tales shifted to France, which institutionalized the fairy tale as an artistic and social event during the late seventeenth century. "By the end of the seventeenth century, with the boom of tale-writing that occurred in France, the fairy tale had begun its journey toward canonization as a literary genre (the term *fairy tale* [*conte de fees*] was first coined in this period)" (Canepa, 1997, p. 11).

Similar to folk tales from the oral tradition, fairy tales became a narrative tactic working, on the one hand, to promulgate correct behavior and demeanor, and on the other hand, fairy tales were subversive stories that questioned social practices as dictated by the ruling class (Zipes, 1994, p. 11).

> The authors – and audiences – of the first French tales, as of the earlier Italian tales, were the elite frequenters of courts and salons, and these authors lost no opportunity to use the tales to air their views on prevailing social and political conditions, sexuality, and mores – in short, on the 'civilizing process' (Canepa, 1997, p. 11).

Louis XIV (1638-1715) ruled France in the era called the Baroque. During this time, some French aristocratic women wanted to raise their intellectual status in society

and organized gatherings known as salons. Women and men, from both aristocratic and bourgeois standing, gathered in the houses of these wealthy women to discuss topics such as science, philosophy, art, and literature. "It was within the aristocratic salons that women were able to demonstrate their intelligence and education through different types of conversational games" (Zipes, 1994, p. 20). The telling of fairy tales became a game and the challenge for storytellers involved embellishment and improvisation of traditional folk tales. Within these tales, the women tellers represented their interests and the interests of the aristocracy (p. 21). "By the 1690s the salon fairy tale became so acceptable that women and men began writing their tales down to publish them" (p. 22).

The fairy tales developed into a literary genre with its cultivated language, teller as protagonist, and superior attitude about the lower classes (Zipes, 1994, p. 13). "They were part and parcel of the class struggles in the discourses of that period. To a certain extent, the fairy tales were the outcome of violent 'civilized' struggles, material representations of struggles for hegemony" (p. 13). Since most peasants were non-literate, they had limited access to fairy tales, but the oral folk tales were available to everyone as part of the oral tradition (p. 13). Consequently, the oral tale neither vanished, nor became part of the literary fairy tale. The oral tale continued to proliferate yet sometimes storytellers borrowed from literary tales. And literary tales were based on oral tales. Hence, the literary fairy tales were influenced by the oral tales which in turn were influenced by the fairy tales. For example, in 1808 the Brothers Grimm purportedly recorded from oral rendition the folk tale *Rumpenstünzchen* (*Rumpelstiltskin).* However, this tale has roots in the literary fairy tale *Ricdin-Ricdon* by Madame Marie-Jeanne

L'Héritier which was written in 1696 (Zipes, 1994). Thus, the oral folktale *Rumpelstiltskin* has origins in the literary fairy tale.

Fairy Tales as Literature for Children

At first, the fairy tales were written and published for adults to reinforce mores and values of the French aristocratic class (Zipes, 1994, p. 14). However, they were considered dangerous because the fairy tales could be read on many different levels. Zipes maintains that "…social behavior could not be totally dictated, prescribed, and controlled through the fairy tale, and there were subversive features in language and theme" (p. 14). Since fairy tales had *vulgar* origins in the lower classes, (p. 14) and the themes and language were provocative, macabre, and sadomasochistic (Zipes, 1999, p. 41), they were not approved for children (Zipes, 1994, p. 14). Some fairy tales were changed to simple language and printed in chapbooks.[3] The abridged fairy tales were read to children and others who were not literate. Although fairy tales became popular with the lower classes, they were still not considered proper for the grooming of upper class children (Zipes, 1999, p. 15).

Most people assume that Perrault was the first writer who adjusted the form and structure of the fairy tale in order to be suitable for bourgeois and aristocratic children. Actually Madame Le Prince de Beaumont, who transformed *Beauty and the Beast,*[4]

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[3] Chapbooks were inexpensive volumes, such as newspapers or magazines, considered popular and lowbrow material. Peddlers sold chapbooks to the lower classes (Zipes, 1999, p. 47)

[4] Jeanne-Marie Le Prince de Beaumont "borrowed tales, not only from Perrault but also from Villeneuve (whose version of 'Beauty and the Beast' is certainly long, ornate, and complex) and other, less-known writers" (Harries, 2001, p. 88).

"...saw the fairy tale as suitable for the moral education of young women" (Harries, 2001, p. 87).

Albeit the notion of the fairy tale has been transformed and changed over time, Zipes asserts there is a danger when the written word is considered sacred.

> For instance, for some people the Grimms' fairy tales are holy, or fairy tales are considered holy and not to be touched...To a certain extent it was engendered by the Grimms and other folklorists who believed that the fairy tales arose from the spirit of the folk and were related to myth. Yet, worship of the fairy tale as holy scripture is more of a petrification of the fairy tale that is connected to the establishment of correct speech, values, and power more than anything else (Zipes, 1994, p. 15).

Zipes reminds us that a fairy tale provides guidelines for "...the mores, values, gender, and power in a civilizing process and how the parameters and individual tales are frozen or become standardized, only to be subverted in a process of duplication and revision" (Zipes, 1994, p. 8). By duplication, Zipes means tales that copy the original tale without questioning the beliefs or attitudes of the original tale. So-called duplicate fairy tales do not challenge customary habits, but reinforce modes of thinking. By revision, he means tales that re-envisage beliefs and attitudes. "As a result of transformed values, the revised classical fairy tale seeks to alter the reader's views of traditional patterns, images, and codes" (p. 9). An example of a duplicate fairy tale is a Cinderella tale that has been retold in a different time and/or a different setting, yet keeps the same beliefs and attitudes, for example, the Perrault version. Revised Cinderella tales, such as *Raisel's*

Riddle (Silverman, 1999) and *Fanny's Dream* (Buehner, 1996), suggest an alternative view to a traditional tale.

Children's literature, in particular fairy tales, can reflect one's heritage, present real fears of children, or connect children to real-life situations. Masha Rudman (1995) describes a situation in the heritage chapter of her book *Children's Literature: An Issues Approach* where children in a classroom representing many heritages, given a variety of titles to select, chose books that reflected their own heritage (p. 219). This demonstrates that children gravitate first toward material reflecting their own heritage and affirming their own identity.

> As part of the social and scholastic context, literature can contribute to the development of self-esteem by holding to its readers images of themselves. When children are invisible in the literature sanctioned by schools, or when the images they see are distorted or laughable or inaccurate, the effect on their self-esteem is likely to be negative (Bishop, 1997, p. 4).

Although an understanding of culture is useful in comprehending the meaning of folk tales, the reader must also be conscious of the author's sometimes underlying, often overt, intentions. In traditional literature, it is often difficult to identify the author or even the origins of a folk tale because through diffusion, stories can become amalgamations of stories. However, children's literature available to today's children, includes picture books which are promoted for their supposedly inherent ability to promote a multicultural society. Monica Edinger (2000) warns educators about using folk tales to teach about other cultures.

Today in schools, traditional fantasy stories are frequently used to learn about other cultures…With our concern for broadening the content in our classrooms to include many cultures; using fantasy tales in this way seems perfect. Yet some caution is in order. Folktales, while they might originate in one place, are constructs of the teller. Each teller and author places his or her own biases, cultural orientations, and interests in the tale. An American retelling of an Asian tale is not the same as an Asian telling of the tale no matter how carefully researched. Folktales are slippery artifacts as they can equally mirror and oppose cultural norms. And after all, magic is not a real life way to solve problems. Teachers and students need to be conscious of this as they study these retellings (Edinger, 2000, p. 16).

It is important for educators to consider how they use multicultural literature in the classroom. Zhihui Fang, Danling Fu, and Linda Lamme (1999) assert that educators need to rethink how they use multicultural children's literature in the classroom. The authors, like Edinger, are concerned with the issue of representation in multicultural children's books and provide an example to substantiate Edinger's contention that folk tales may reflect the storyteller's biases. Fang's careful examination of four picture books portraying Chinese and Chinese Americans, but written by European Americans, reveals, "… that these so-called multicultural books have western ideologies and are imbued with orientalism…" (Fang et al., 1999, p. 262). For instance, *The Journey of Meng* by Doreen Rappaport (1991), misrepresents the original Chinese tale. "Obviously, Rappaport does not understand that the exploration of sexuality is extremely rare in Chinese storytelling and is assiduously avoided in Chinese folktales because such

discussion, it is believed, endangers the true significance of male and female relationships" (Fang et al., 1999, p. 262).

Sociopolitical Concerns: Fairy Tales and Children

> *My foremost concern is how fairy tales operate ideologically to indoctrinate children so that they will conform to dominant social standards which are not necessarily established in their behalf" (Zipes, 1983, p. 18).*

Some critics argue that fairy tales are for enjoyment, and therefore need no examination. Some literary reviewers claim that sociopolitical criticisms should not be part of literary criticism. Debbie Reese (2000) describes the editors at Horn Book as critics who only inform readers about a book's literary quality and disregard the sociopolitical implications of a book.

> The weight of their [literary critics] arguments against sociopolitical criticism rests on the question of 'who gets to identify' a portrayal of an ethnic culture as flawed or inaccurate, and the basis on which that judgment is made. They [literary critics] do not believe any single person can make that call, and by extension, sociopolitical criticism is not valid and has no place in a literary review of children's books. Their ideological stance is based on the right of free speech (Reese, 2000, p. 50).

In opposition to these reviewers, a critical multicultural analysis seeks to understand cultural factors embedded in the story. It also invites the reader to recreate and re-image a different way of being. A multicultural critical analysis uncovers unjust systemic social practices and provokes the reader to envision *new social worlds* (Rudman & Botelho, forthcoming).

Given the presence of children's literature in schooling, it is important to consider French Marxist philosopher, Louis Althusser's (1984) contention that children's literature has become an *ideological state apparatus* that instructs adults and children to behave in normative ways. Therefore, children's literature can become a vehicle to maintain the status quo; Fairclough (1989) asserts, "Ideology is the prime means of manufacturing consent" (p. 4). Literary theorists such as Terry Eagleton and John Stephens have long recognized the influential power of literature and its socializing efficacy.

Terry Eagleton (1996) explains how eighteenth-century English literature represented social values of the ruling aristocracy and was used as a device to disseminate these values. Literature was and is used "to diffuse polite social manners, habits of 'correct taste and common cultural standards…" (p. 15). Building on Althusser, Eagleton questions readers' complicity with the ideologies embedded in literature: "How is it … that human subjects very often come to submit themselves to the dominant ideologies of their societies – ideologies which Althusser sees as vital to maintaining the power of the ruling class?" (p. 149). Eagleton speculates on how the ideology in literature contributes to hegemony.

John Stephens (1992) asserts that using fiction with children is a cultural practice that exists for the purpose of socializing children. "A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language" (p. 8). I agree with Stephens, that every book conveys messages; the messages are often promoted as dominant ideology and these ideologies become part of the way a child reads the world.

Jack Zipes (1994) concurs that literary fairy tales, through the narrative process, provide social instructions for a society. Fairy tales also convey the discourse regarding morality and behavior. "They [fairy tales] are constantly rearranged and transformed to suit changes in tastes and values, and they assume mythic proportions when they are frozen in an ideological constellation that makes it seem that there are universal absolutes that are divine and should not be changed" (p. 19). Zipes cautions that when fairy tales are considered too traditional to change, then the ideology embedded in fairy tales is considered natural and commonsensical.

Psychoanalytical Analysis

In the late nineteenth century, Sigmund Freud proposed a theory to explain how unconscious reasoning drives human behavior. Known as the father of psychoanalysis, Freud asserted that inner forces and unconscious impulses of which people are unaware motivate human action (Freud, 1961). Much of Freud's work focused on the conflict between human sexuality and social requirements. "Freud assumed that all psychoneurotic symptoms are generated by psychic conflicts between a person's sexual desires and the strictures of society" (Bosmajian, 1999)." He claimed that the conflict between instinctual nature and the constraints of civilization causes emotional stress. Brian Moon (1999) describes psychoanalytic criticism as a approach which "...sees literary texts as representing the unconscious thoughts and desires shared by members of a culture. It provides a way of exploring the social construction of personal identities, especially through the reader's interaction with the text" (p. 129). The manner in which literary theorists apply psychoanalytical analysis varies. Below are examples of the application of psychoanalysis of fairy tales, including the notorious work of Bruno

Bettelheim followed by a presentation of research studies specifically analyzing the folk tale *Rumpelstiltskin.*

Bruno Bettelheim, a child psychologist who worked with severely disturbed children, used literature to help children find meaning in their lives. In his book, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales,* Bettelheim (1975) employed classical Freudian theory to explain the deep psychological meanings of the stories. Asserting fairy tales are necessary for the healthy development of children, Bettelheim states, "Fairy tales, unlike any other form of literature, direct the child to discover his identity and calling, and they also suggest what experiences are needed to develop his character further" (p. 24).

As can be seen from the above quotation, to Bettelheim, the fairy tale is the only genre that is instrumental in helping children find their identities. Through fairy tale characters, children can experience different ways of being that will then foster personal development. He wants stories that provide substance and deep meanings, entertain, arouse curiosity, stimulate imagination, develop intellect, clarify emotions, attune the child's anxieties and aspirations, and recognize difficulties as well as suggest solutions (Bettelheim, 1975). Bettelheim claims that fairy tales encompass all of these attributes and speak to the unconscious.

Bettelheim (1975) analyzes fairy tales with consideration to Freud's theories about unconscious motives for human behavior and he uses a lens based on the *Oedipus complex*. For example, he asserts that *Cinderella* is a tale of sibling rivalry (p. 237) and Oedipal jealousy (p. 241). Bettelheim illustrates sibling rivalry as follows:

> Cinderella is pushed down and degraded by her stepsisters; her interests are sacrificed to theirs by her (step)mother; she is expected to do the dirtiest work and although she performs it well, she receives no credit for it; only more is demanded of her. This is how the child feels when devastated by the miseries of sibling rivalry (p. 237).

Bettelheim claims that the tale *Cinderella* confirms and reinforces children's feelings of humiliation and unappreciation. In contrast, Masha Rudman (1995) warns that children may identify with the stereotype of birth-order placement and thus the fairy tale confirms this pattern. "One of the dangers here is a tendency to accept and internalize stereotypes. The common patterns in fairy and folk tales indicate that sibling rivalry is a phenomenon of a deep and lasting nature (p. 18)." What is important about this is that readers need to understand the implicit typecasts that are embedded in fairy tales despite the fact that fairy tales may help a child deal with a difficult situation. Using an Oedipal lens, Bettelheim (1975) describes *Cinderella's* slipper as a symbol for the vagina. "Since the prince cherishes her slipper, this tells her in symbolic form that he loves her femininity as represented by the symbol of the vagina" (p. 270). In other words, Bettelheim asserts that when a man accepts the slipper/vagina he validates his love for the woman.

Folklorist scholar, Alan Dundes (1991) both praises and criticizes Bettelheim's book. Dundes commends Bettelheim's *The Uses of Enchantment* for its appeal to a wide range of readers, "taking the subject matter off the dusty library shelves lined with esoteric folklore and psychiatric periodicals and placing his genuine insights in the light of common knowledge" (p. 81). However, Dundes reproaches Bettelheim in two ways: *omission* and *commission* (p. 76). In regards to omission, Dundes notes that Bettelheim's

book insufficiently acknowledges landmark psychoanalytical studies of folk tales (p. 76). Further, Dundes disapproves of Bettelheim's book because of "...his failure to observe conventional academic etiquette" (p. 81). In reviewing critiques of Bettelheim's work, Dundes conveys a study by a critic who found several incidences in which Bettelheim's analyses closely matched an earlier study. Specifically, Bettelheim "borrows" many key phrases throughout Julius E. Heuscher's (1963) *A Psychiatric Study of Myths and Fairy Tales;* however, Bettelheim only refers to Heuscher's study in a footnote, thereby neglecting to adequately acknowledge the scholar (Dundes, 1991, p. 79).

Although Bettelheim's book does not address the folk tale, *Rumpelstiltskin*, some scholars have applied a psychoanalytical analysis to Tale Type 500. Heuscher (1963), mentioned above, provides a psychiatric study of *Rumpelstilzchen*. Heuscher compares the folk tale to a person dealing with "the concept ego = 'truly one's own'" (p. 264). Therapists explain this phenomenon as a process that people go through when they realize that the special talents they "possess" are not really their own.

> Having to dismantle one's self of layer after layer of attributes which are neither our merit nor truly individualistic may prove dangerous to a person whose self-respect and pride reside entirely in being accepted and accepting himself for such peripheral qualities (p. 264).

For example, Heuscher explains that the miller boasts "because of his technological achievements" (p. 266) which contributes to feelings of invincibility. Since the daughter must rely on "an ugly little dwarf" (p. 266) to save her life, she unconsciously "takes credit in the daytime for his accomplishments" (p. 266). Heuscher describes the naming of *Rumpelstilzchen* to be synonymous with the soul trying to "free itself from the dwarf's

desire to destroy the new ego" (p. 267). Hence, by not accepting one's dependency on others reinforces an individualistic view of achievement

Craig Powell (1995) asserts, "Fairy stories speak for all the developmental crises of childhood and adolescence" (p. 66). A common theme emerged in Powell's therapy sessions with patients dealing with childhood neglect and/or abuse. He found that the patients in these case studies relied on fairy tales to contend with repressed issues. This study specifically refers to the folk tale *Rumpelstiltskin*; therapy sessions reveal that individuals relate the story's symbolic meanings to make sense of their own lives. "The problem of being a child who must one day become a parent, of dealing well enough with the frustrations of our infancy in order to be more fully available to our children – is contained in the story of Rumpelstiltskin" (p. 66).

Roni Natov (1977) asserts that *Rumpelstiltskin* represents the power of creative energy. If people do not recognize their creative impulse, it can become a terrorizing demon until it is unleashed (p. 75).

Harry Rand (2000) uses etymological roots to explain the meaning of Rumpelstiltskin. He asserts that since fairy tales were initially intended for female audiences, this story is a comical story about male impotence.

> "Succinctly, *Rumpelstiltskin* means a crumpled stalk – a flaccid penis. The suffix *stiltskin* is composed of *stilt* + *skin*, which is a skin that can stand up, and erect phallus, and a rumpled one is detumescent, it is deflated: *Rumpelstiltskin* is a soft *penis* (p. 947).

Overall, the psychoanalytical approach to studying folk tales shows how traditional stories from cultures can help to explain unconscious thoughts. However, it is

important to note that psychoanalysis can be applied in many different ways and the analyses are as different as the scholars who present the studies. Zipes (1979) argues, "any psychological approach to the folk tales would first have to investigate the socialization processes of primitive societies in a given historical era in order to provide an appropriate interpretation" (p. 169). Therefore, a scholar must understand the folk tale from an historical perspective in order to appropriately examine the unconscious assumptions within the folk tale.

Structuralist Theories

Literary structuralism has roots in structural linguistics that was founded by Ferdinand de Saussure (1916/1986). According to Saussure, language is a system of signs and can be "studied as a complete system at a given point and time" (Eagleton, 1996, p. 84). This system of analysis disregards the notion that language can change over time. Brian Moon (1999) explains that structuralism is

> …a form of analysis which argue that an underlying system of elements and rules produces the meaning of a text. It downplays the role of individual authors by showing that texts are produced from the shared sign-systems of a culture (p. 154).

Structuralism was woven into the analysis of folk tales when Vladimir Propp (1968) identified seven 'spheres of action' (e.g., hero, villain, helper, etc.) and thirty-one functions or elements (e.g., preparation, complication, struggle, etc.) which when combined in a specific way create a specific folk tale. Although a story can be identified by its elements, this type of analysis only provides the details of the action; it does not explore why a story exists or who benefits from a particular story. This practice of

analysis can distract from societal factors contributing to the production of the text, why the author wrote the text, and how readers are affected by the text.

Claude Lévi-Strauss (1966), an anthropologist, applied structuralism to the analysis of narratives. He viewed myths as

> …a kind of language: they could be broken down into individual units ('mythemes') which like the basic sound of language (phonemes) acquired meaning only when combined together in particular ways. The rules which governed such combinations could then be seen as a kind of grammar, a set of relations beneath the surface of the narrative which constituted the myth's true 'meaning' (Eagleton, 1996, p. 90).

By considering myths as inherent in people, all that is needed is a code system to realize or understand the true meaning. That is, structuralist theory supports the notion that people do not think, they only need to discern meaning by applying rules.

Archetypal theories purport that literature has archetypes, or universal symbols, which represent shared human experiences over the centuries. A psychoanalyst and student of Freud, Carl Jung (1971) branches off from Freudism and views the unconscious as a *collective unconscious* that is common to all humans. Jung proposes that texts contain archetypes, "the voice of all mankind" (p. 320), and these archetypes are considered examples of unlearned knowledge. It is important to note that Jung's theory disregards author's decisions about texts.

During the 1950's, science and industrialism reached new heights in North America. "Growing more rigidly scientistic and managerial in its modes of thought, a more ambitious form of critical technology seemed demanded" (Eagleton, 1996, p. 79).

Literary theory, also influenced by scientific techniques, is articulated by Northrop Frye's (1957) classic book *Anatomy of Criticism*. He describes an objective system of analysis of literary criticism to make it as coherent as the study of science.

> I suggest that it is time for criticism to leap to a new ground from which it can discover what the organizing or containing forms of its conceptual framework are. Criticism seems to be badly in need of a coordinating principle, a central hypothesis which, like the theory of evolution in biology, will see the phenomena it deals with as parts of a whole (Frye, 1957, pp. 15-16).

Frye proposes that literary criticism needs to be more scientific. According to Frye, literature is an 'autonomous verbal structure' and not connected to anything else, which in and of itself possesses meaning (Eagleton, 1996, p. 80).

Borrowing from Jung's archetypal theory, Northrop Frye (1957), posits a divergent idea of archetypes.

> The symbol in this phase is the communicable unit, to which I give the name archetype: that is, a typical or recurring image. I mean by an archetype a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience (p. 99).

Frye developed a theory of literary classification that is based on archetypal patterns. According to his system, every work of literature can be identified as a certain type of mode, "the relationship between characters and their environments" (Nodelman & Reimer, 2003, p. 230). With reference to fairy tales, Frye would identify these literary texts as romance.

> The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, are natural to us, are nature to him, and enchanted weapons, talking animals…violate no rule of probability once the postulates of romance have been established (Frye, 1957, p. 33).

Systematic approaches that organize and categorize folk tales, such as Thompson's[5] (1946; 1993) work of identifying significant motifs for Tale Type 500. These methods have equipped scholars with a system to compare and contrast folk tales across culture and time, thereby revealing how these stories are connected and how the stories have changed. Such systematic approaches have limitations in that they do not question why a particular folk tale came into being and how that folk tale affects readers. In addition, they do not question the politics that surround the production or continuation of particular folk tales.

Feminist Analysis

Modern feminism has roots in the women's movement of the 1960's and 1970's which was probably inspired by the civil rights movement. Chris Weedon (1997) states, "Feminism is a politics [sic]. It is a politics directed at changing existing power relations between women and men in society. These power relations structure all areas of life, the family, education and welfare, the worlds of work and politics, culture and leisure" (p. 1). Traditionally, women, in comparison to men, were thought of as second-rate citizens regarding their physical abilities and intellectual aptitude. Laws and systemic practices,

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[5] This system of categorizing folk tales by a standardized schemata was developed by Antti Aarne and Stith Thompson (Darnton, 1984, p. 16).

such as property ownership, business opportunities, and family roles, reflected these beliefs. Many issues continue to concern feminists today including parenting and family expectations, employment opportunities, equality in the workplace, birth control and abortion, and equal representation in political venues.

Feminists are also concerned about how women are depicted in literature. Feminist analysis theorizes "…the ways in which gender is constructed within texts and how representations of gender exercise power over readers" (Weedon, 1997, p. 143) Since folk tales have many passive rather than proactive female protagonists, feminist criticism provides a useful lens to discover gendered roles. Brian Moon (1999) explains, "Feminist criticism is concerned with the relationship between literary texts/readings and the place of women in society. It uses its critical methods to demonstrate, explain, and challenge the oppression of women" (p. 60).

In the next two sections, I will describe literary scholarship that shows sexist stereotypes of women in fairy tales, contrasted with literary scholarship showing strong female protagonists in fairy tales. I will assert that fairy tales have been utilized as a sociopolitical avenue to promote both passive and proactive images of women.

Scholarship showing sexist stereotypes

Marcia Lieberman (1972/1986) examined traditional fairy and folk tales for sexist stereotypes. Lieberman's study was sparked by her reaction to a book review by Alison Lurie (1970) of Andrew Lang's (1966) *The Blue Fairy Book,* a còllection of Victorian era fairy tales which was first published in 1889 and republished in 1966 (Lurie, 1970, p. 185). In her review, Alison Lurie identified non-sexist events and characters in some of Lang's traditional tales. For example, Lurie reminds the reader, that in the folktale,

Hansel and Gretel, it was Gretel who defeated the witch (Lurie, 1970). This may not be enough for some feminists; after all, although Gretel did defeat the witch, she was passive until the witch captured her brother (M. K. Rudman, personal communication, May 22, 2002). Lieberman disagreed with Lurie and asserted that the tale did not depict *active* heroines. She adds that according to her analysis "...most of the heroines were passive, helpless, and submissive, and in the course of each narrative they functioned largely as a prize for a daring prince" (Zipes, 1986, p. 5).

After analyzing the tales in the *Blue Fairy Book,* Lieberman found that most of the tales end with marriage. This implies that only through marriage can women achieve social status and happiness. Although I agree with Lieberman that many fairy tales imply that women should marry, these fairy tales also imply that men should marry too. However, there are different implications around marriage for each gender. Lieberman (1972/1986) urges that we examine stories for how they convey gender roles. "In considering the possibility that gender has a cultural character and origin we need to examine the primary channels of acculturation" (p. 187). Bronwyn Davies (1993) describes this as feminist deconstruction which can show how powerful discourses can marginalize women and other oppressed people. Further, Davies states,

> It may also be depressing to discover how subtle, how invisible, how pervasive, and *how much our own* are the discursive mechanisms and structure though which we have learned to know our place and to remain within it. But to know how oppression is achieved is the essential first step to knowing how to change it (p. 8).

I agree with Davies that in order to change social practices, first we need to understand how oppressive practices are perpetuated. I would add that both men and women should examine how oppression is perpetuated; the examination of oppressive ideology should not be confined only to women.

Lieberman (1972/1986) asks if fairy tales are reflective or instructive. She wonders if they simply reflect the female ingrained attributes of passivity or if they function as a societal *training manual* for young girls? (p. 200). In other words, are fairy tales in collusion with expected social norms? Further, since the characteristic of passivity is pervasive throughout many fairy tales, Lieberman also raises the question of whether human behavior is biological or cultural (p. 200). Passivity is often considered a female characteristic. Lieberman states that passivity is depicted when the female depends on the male to rescue her. "We must consider the possibility that the classical attributes of 'femininity' found in these stories are in fact imprinted in children and reinforced by the stories themselves" (p. 200). In my opinion, since not all women are passive, and many societies are matriarchal, arguably, passivity is cultural.

Lieberman advocates for the examination of fairy tales in order to assess their influence on children. Lieberman suggests that we unpack fairy tales in order to unmask oppressive gender roles as depicted in the tales. What both Lieberman and Lurie neglect to explore are the gender constructions of men in fairytales (M. K. Rudman, personal communication, May 22, 2002).

In Karen Rowe's (1979/1986) *Feminism and Fairy Tales,* she asserts that it is important to deconstruct the sexist stereotypes in fairy tales. She analyzes traditional fairy tales, such as *Cinderella* and *Beauty and the Beast.* Rowe illustrates how these tales

"...glorify passivity, dependency, and self-sacrifice as a heroine's cardinal virtues [and] suggest that culture's very survival depends upon a woman's acceptance of roles which relegate her to motherhood and domesticity" (p. 210). Since the romantic fairy tale prototype epitomizes cultural norms, women internalize the desires of the fairy tale characters.

Rowe (1979/1986) argues, "Romantic tales exert an awesome imaginative power over the female psyche – a power intensified by formal structures which we perhaps take too much for granted" (p. 218). The repeated patterns of the heroines being subservient and helpless plus marriage being the standard ending, contribute to how children come to understand their place in the world. It is difficult for people to think *out of the box* when they continually read stories with deep-seated cultural norms. Rowe acknowledges the project that women face concerning the opposing paradigms of gender roles.

> As a major form of communal or 'folk' lore, they preserve rather than challenge the patriarchy. Today women are caught in a dialectic between the cultural *status quo* and the evolving feminist movement, between a need to preserve values and yet to accommodate changing mores, between romantic fantasies and contemporary realities (p. 218).

Fairy tales that have more active, positive female protagonists contest the status quo. Feminist fairy tales such as these offer alternatives to prescribed gender roles.

Barbara Smith Chalou's (2002) analysis of the folk tale *Little Red Riding Hood,* illustrates that there have been superficial changes to the story. However, the protagonist still behaves "...according to 17th century social standards [French upper-class] as set forth by Charles Perrault who purportedly first penned the tale" (p. vi). Chalou notes that

readers obtain *mixed messages* when only superficial changes such as modern clothing are made to the story. Chalou examines modern retellings; modern is defined as "involving recent techniques, methods, or ideas" (Merriam-Webster Online Dictionary, 2004). Conversely, the changes made in modern Little Red Riding Hood tales do not reflect recent ideas in regards to gender, but rather confirm the status quo of sexist stereotypes.

> While Little Red Riding Hood's outward appearance changes (clothing, landscape) sometimes dramatically, throughout her written history, her inner personality characteristics with which we are so familiar; the naiveté, unwavering politeness, and the pleasant demeanor, often remain constant and serve to define her as the quintessential victim" (Chalou, 2002, p. vi).

Chalou urges authors and illustrators to consider how they portray *Little Red Riding Hood* and to give more multidimensionality to the female protagonist.

Lieberman (1972/1986) demonstrates how gender stereotypes are depicted in fairy tales. Chalou (2002)) and Rowe (1986) also examine fairy tales for gendered social norms and advocate the need for feminist fairy tales to counteract oppressive messages often illustrated in traditional tales. In recent years, fairy tales that satisfy the feminist perspectives have been written (Buehner, 1996; Lurie, 1980; Phelps, 1978, 1981b; Silverman, 1999) When examining tales for sexist attitudes, it is important to include how folk and fairy tales were retold, collected and changed over time.

Scholarship showing strong female protagonists

In Claudine Chartrand's (1990) dissertation, she disagrees with many feminist critics who condemn fairy tales for sexist stereotypes, thereby rejecting all fairy tales.

She questions their "systematic denunciation" of the stories, and offers as evidence "...many inspiring and dynamic heroines she has discovered who are not as helpless as commercialized heroines such as *Cinderella*, *Snow White*, or *Sleeping Beauty*..." (p. iii-iv). Her study uncovers French and English fairy tales whose female protagonists have more power than in the more generally known conventional tales.

Elizabeth Wanning Harries (2001), a professor of English and Comparative Literature, provides information about the French *conteuses* (female tale-tellers), who wrote and published their tales in the 1690's. Harries describes how the literary canon includes or excludes writers and/or stories (p. 19) and she asserts that female writers have been excluded from the canon. She compares the conteuses to the male writers of the same period. "Many, indeed most, of the early writers of fairy tales in the 1690's in France were women" (p. 21). However, the fairy tale writer whose tales are continually reproduced and noted is Charles Perrault. "To understand why this is so is to begin to understand how gender operates in canon formation" (p. 22). Harries asserts that the conteuses' tales often criticized Louis XIV's court and the expected social practices of the court (p. 38) which may have contributed to the lack of conteuses tales in the canon. "Fairy tales written by women are then doubly suspect: because they do not aspire to the rigorous simplicity of Perrault's tales and because they are part of a new literary economy that threatens the stability of the old" (Harries, 2001, p. 155).

Harries demonstrates the difference of female and male writers by comparing two versions of the tale *Riquet à la houppe* (Riquet with a Tuft[6]). Charles Perrault published

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[6] Houppe in French means tassel or tuft. Harries did not provide a translation. Zipes (1999) translates houppe as tuft (p. 41).

his version[7] in 1697 and Catherine Bernard first published her version in 1695.[8] "The two tales seem to be answers to the same question: what happens when absolute beauty is combined with stupidity, and ugliness with intelligence?" (Harries, 2001, p. 35). Both writers made some of the same choices regarding the characters' physical appearance, setting, and actions; however, there are substantial differences in the structure of the story. For example, although both writers have the prince and princess marry, Perrault has a traditional wedding and a happy ending (p. 38). Bernard, on the other hand, seems to be mocking the "happily ever after" theme. "Marriage is not a static and blissful tale, and lovers do not remain the faultless creatures they have seemed. Perrault's tale is one of mutual transformation; in Bernard's there is no such magical reciprocity" (p. 38). Harris maintains that Bernard's tale is an allegory of the expectations of women and marriage living under Louis XIV's rule. Perhaps this mockery is exactly the reason why

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[7] Riquet, a prince, is born and he is very ugly but a fairy gives him extreme intelligence to compensate for his ugliness. In addition, the fairy gives Riquet the ability to bestow intelligence on whomever he wishes. Years later a princess is born and she is very beautiful. However, a fairy, who wants to restrain the queen's delight, imparts stupidity on the exquisite princess. When Riquet meets the beautiful princess in the woods, she is sad and he inquires about her grief. She admits that she is sad because she is so stupid. Riquet, who immediately falls in love with the princess, tells her that he can impart intelligence on whomever he loves and he asks for her hand in marriage. Too stupid to make a decision, the princess is dumbstruck. Although Riquet gives her a year to consider the proposal, the princess accepts his hand in marriage, and instantly she has intelligence. A year later, when the princess comes across Riquet at their first meeting place, she learns that she is to marry Riquet. (When she made the initial promise, she was stupid and when she became intelligent, she had forgotten what she had done when she was stupid.) Now that the princess is intelligent, she tries to decide if marriage is the right choice. Riquet helps to convince her by informing her that whomever she loves will be rendered handsome. At that point, she wishes Riquet to be "the most handsome prince in the world. No sooner had the princess pronounced these words than Riquet with the Tuft appeared to her eyes as the most handsome, strapping, and charming man she had ever seen. There are some who assert that it was not the fairy's spell but love alone that caused this transformation" (Zipes, 1991, pp. 85-90).

[8] It has not been proven which tale was written first (Harries, 2001, p. 35).

"Bernard's tale has not been widely reproduced or anthologized since the eighteenth century...Bernard's pessimism and her critique of contemporary patriarchal marriage patterns would certainly not have endeared it to the Grimms or their successors" (p. 39).

Feminist analysis brings patriarchal influences and stereotypes to the surface. Scholars such as Weedon, Rowe, Lieberman, and Chalou assert that when readers examine literature, they will be able to identify anti-feminist influences. Once a reader is aware of discursive practices that perpetuate gender stereotypes, the readers will not be complicit in promoting these anti-feminist influences.

Feminist Poststructuralist Analysis

Feminist poststructural theory combines the work of feminist theory and applies poststructuralism to examine equity issues beyond gender. "Feminist poststructuralism...is a mode of knowledge production which uses poststructuralist theories of language, subjectivity, social processes and institutions to understand existing power relations and to identify areas and strategies for change" (Weedon, 1997, p. 40). Class, race, and gender are included in the feminist poststructuralist stance and this perspective helps to bring all inequities to the surface. Chris Weedon (1997) asserts, "Feminist poststructuralist criticism can show how power is exercised through discourse, including fictive discourse, how oppression works and where and how resistance might be possible" (p. 167).

A feminist poststructuralist perspective of fairy tales will reveal how power is exercised in the discourse of these texts. Further, this perspective "... offers useful and important tools in the struggle for change" (Weedon, 1997, p. 180) thereby encouraging readers to consider how social practices could change to ensure equity.

Critical Theory

Paulo Freire (1970/2000), a Brazilian educator and philosopher, developed a theory of literacy learning to promote social change. Freire realized that the peasants of Brazil had internalized their oppression by the Portuguese imperialist government. The peasants were not permitted the experiences or the understanding of a democratic society and therefore, did not understand how democracy could work for them (Frankenstein, 1987, p. 184). Freire advocated implementing empowering literacy practices to benefit marginalized groups. He understood that texts and literacy practices are political and can contribute to a dominant group's retention of power.

During the 1950's and 1960's, Freire led a successful literacy program using a problem-posing and "…'dialogical' method of teaching [which] propelled peasants and workers into reading, writing, and social awareness" (Shor, 1987, preface). He believed that marginalized groups needed to acknowledge their own oppression so they would no longer be subjected to unequal resources and opportunities. "This, then, is the greatest humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well…Only power that springs from the weakness of the oppressed will be sufficiently strong to free both" (Freire, 1970/2000, p. 72). In other words, oppressed people need to develop a critical consciousness in order to liberate themselves. It is no wonder that in 1964, Freire was arrested and exiled during a military coup. In 1980, he was allowed to return to Brazil when a democratic government was in place.

In a dialogical and problem-posing education, Freire hoped for people's *conscientizacao* or a critical consciousness. "The term *conscientizacao* refers to learning to perceive social, political, and economic contradictions, and to take action against the

oppressive elements of reality" (Freire, 1970/2000, p. 35 [footnote]). My interpretation of critical consciousness involves two premises. First, people's actions produce and maintain cultural institutions. Second, language shapes and helps maintain people's perceptions of cultural institutions (Finlay & Faith, 1987, p. 64). In other words, before teachers are able to take action, that is, to be agents of social change, they have to become critically conscious. Critical consciousness is achieved, in part, by understanding the ideologies embedded in the discourses that we draw on. Freire (1970/2000) also warns: "critical perception cannot be imposed…investigation is expressed as an educational pursuit, as cultural action" (p. 111). Therefore, activists cannot force consciousness; it must be constructed through a willing process of inquiry and learning.

Freire speaks of *co-intentional* education, where teachers and students work to unveil reality and thus know it critically in order to re-create knowledge (Freire, 1970/2000, p. 69). He argues that the traditional approach to education, which he calls "banking," would not work in a problem-posing learning environment. "Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor" (Freire, 1970/2000, p. 72). For example, "banking" is a dispensing of knowledge, such as lecturing. Rather than "banking," Freire suggests the use of "generative themes." Simply put, generative themes are social issues or topics that concern a group of people. Freire (1970/2000) defines the concept of a *praxis* by which co-investigators enter into dialogue to name and identify themes, critically reflect on the generative themes, and then take action based on reflection. For Freire, a *praxis* is a cyclical process which requires trust and parity.

Drawing from Freire's literacy program in relation to the use of children's literature, I argue that children's literature can be implemented as a medium to discuss social concerns or generative themes. Young children often do not have the experiences or the knowledge of social issues that may be oppressive. Children's literature can provide a window into social, political, and economic challenges. When children are taught to critically analyze books they begin to develop a critical consciousness.

Educators, new to critical pedagogy, have criticized Freire (Freire & Macedo, 1987) for not providing clear instructions on how to help students read the word and the world. He asserts that educators need to adapt the practices to their own culture and situation, their own experiences and practices. In order to adapt practices, educators must have a critical approach. "To approach others' practices and experiences critically is to understand the validity of social, political, historical, cultural, and economic factors relative to the practice and experience to be reinvented" (Freire & Macedo, 1987, p. 133). Further, Freire asserts that a critical process can be practiced with reading books. For example, in order to understand the text, a student must have an understanding, albeit a basic one, that authors write texts in the context of historical, cultural, political, social, and economic conditions (Freire & Macedo, 1987).

Freire's contemporary, Michel Foucault, was a poststructuralist scholar who examined power in written texts. Foucault (1972) argued that to understand modern societies we need to study the social and historical conditions that contributed to the power and knowledge of those societies. He argues that power is exercised and not owned (Foucault, 1980, p. 94).

Foucault (1980) explains that plural forms of power and a range of power exists within a system. "Their existence depends on a multiplicity of points of resistance: these play the role of adversary, target, support, or handle in power relations. These points of resistance are present everywhere in the power network" (p. 95).

Foucauldian scholar Mark Olssen (1999) explains Foucault's use of the term critique. "Critique, for Foucault, aims at identifying and exposing the unrecognized forms of power in people's lives, to expose and move beyond the forms in which we are entrapped in relation to the diverse ways that we act and think" (p. 113). For Foucault critique means to identify unquestioned social practices that individuals accept.

> Criticism is a matter of flushing out that thought and trying to change it: to show that things are not as self-evident as one believed, to see that what is accepted as self-evident will no longer be accepted as such. Practising criticism is a matter of making facile gestures difficult (Foucault, 1988, pp. 154-155).

This relates to critical literacy theory in that a reader identifies the often-unquestioned social practices. The next step is to envision how such social practices could be different.

Foucault believes that discourse shapes people and people shape discourse. Allan Luke (2000) describes how a Foucauldian method works when used to examine texts. First, the reader needs to discern the dominant cultural discourses, such as, themes, ideologies, and registers. After identifying these discourses, critical readers of texts would discuss "...how these discourses attempt to position and construct readers, their understandings, and representations of the world, their social relations, and their identities" (Luke, 2000, p. 51). To me, this means the critical reader tries to figure out

how the discourses in the text tell the reader how to behave and how to understand the world.

In sum, both Foucault and Freire recognized the power of language and theorized ways to initiate a process to help people re-imagine and restructure society. Freire advocated for a critical pedagogy that utilized dialogic problem solving. Foucault advocated for an examination of discourse in relation to power. They both argue that language can maintain social practices or can initiate change in social practices. Individuals must first have '*conscientizacao'* or understand forms of power through 'critique.' Then, by dialogical problem-posing or 'practicing criticism,' people can enter into a praxis, by which they begin to 'read the word and the world' (Freire & Macedo, 1987).

Components of Critical Text Analysis

Allen Luke (2000) explains that the process of critical text analysis is "to read backwards" and "to write forwards" (p. 52). To read a text backwards is to read the social construction surrounding that text. For example, readers need to research how and why a text was produced. A reader needs to consider the text in the social, political, cultural, and economic context of the text production. Next, the reader needs to consider the implications of the text. How is the text used socially? How is the text interpreted by others? The readers "write forwards" by thinking about the societal implications of the text and by imagining more possibilities for social reform. "The agenda sets out to teach students to read backwards from texts to the contexts of their social construction… and to write forwards from texts to their social use, interpretation, and analysis…" (Luke, 2000,

p. 52). If critical literacy is reading backwards and writing forwards, then how do critical literacy educators read backwards and write forwards?

In Wendy Morgan's (1997) book, *Critical literacy in the classroom: The art of the possible,* she describes how secondary school teachers strive to connect critical literacy theory to everyday practice. Morgan clarifies her approach to critical literacy with the following: (For the purpose of discussion, I have identified and labeled sections and subsections, and I will use these labels throughout the remainder of this paper.)

> [1a] critical literacy critics and teachers focus on the cultural and ideological assumptions that underwrite texts, [1b] they investigate the politics of representation, and [1c] they interrogate the inequitable, cultural positioning of speakers and readers within discourses. [2] They ask who constructs the texts whose representations are dominant in a particular culture at a particular time; [3] how readers come to be complicit with the persuasive ideologies of texts; [4] whose interests are served by such representations and such readings; and [5] when such texts and readings are inequitable in their effects, how these could be constructed otherwise. They seek to promote the conditions for a different textual practice and therefore different political relations than present social, economic, and political inequalities as these are generated and preserved by literacy practices within and beyond formal education (Morgan, 1997, pp. 1-2).

Morgan's summary of critical literacy application is encompassing and thorough. The first major category is the *text deconstruction* which includes: (1a) ideology, (1b) text representation, (1c) text structure, (2) text production, (3) text readers, and (4) text beneficiaries. The second major category is *text reconstruction* which includes: (5) text

re-imagined and social action. In the sections that follow, I will first address the practice of deconstruction and reconstruction. Then, I will describe each subcategory in detail. In addition, I will describe literary theory and literary analyses that support and enhance critical text analysis.

Deconstruction and Reconstruction

Morgan (1997) begins with the assumption that dominant subject positions are socially and historically constructed. Since positions are constructed, they can also be reconstructed (p. 1). Critical literacy analysis has tenets similar to poststructural literature theory such as deconstruction (Derrida, 1976) and CLA [critical language awareness] (Fairclough & Wodak, 1997, p. 240). Deconstruction is a way of looking under the surface to uncover hidden messages and ideology (Leggo, 1998, p. 187). Deconstruction questions the status quo and looks at power relations and the way society is constructed. It interrogates dominant ideologies and asks, what is implied here? What are the assumptions? Questions like these help to reveal hidden meanings, silences, contradictions and sites of power (Botelho, Kelley, & Rosenberger, 2001/2002).

Deconstruction is the breakdown of negative ideology. It helps discern how ideology is at play and reveals harmful ideology (M. K. Rudman, personal communication, June 18, 2003). Deconstruction is the first step of CLA. CLA goes further and insists on considering class, gender, and race and it requires reconstruction (M. K. Rudman, personal communication, 6-18-03). Moreover, CLA encourages learners to examine their own discourse, whereas deconstruction encourages learners to examine the discourse of a text. The deconstruction model would allow the students to examine power in texts, thereby avoiding the personal conflict when the learners directly

interrogate their own speech. Although the CLA project informs learners of how their own discourse is shaped by power relations it can make the learning sessions too personal and possibly hinder the lines of communication (Ellsworth, 1992).

When deconstructing a text, one interrogates ideology that is embedded in the discourse. Just as deconstruction is the tearing down of a text, reconstruction is its building up. Both concepts are important at this point because in critical pedagogy the concepts go together. Sometimes reconstruction is described as a deconstruction tool since it can help illuminate implicit ideologies. In sum, deconstruction resists and reveals ideology in literature, but more importantly, reconstruction suggests alternative ways for a society to behave or act.

To discuss the components in deconstruction and reconstruction, I must first explain the term 'ideology.' I will argue that each of the components needs to be examined within an historical, social, and political context with attention to the political, social, and cultural ideological assumptions. I will begin with a discussion of ideology because ideology is considered an overriding concern or factor for any literary analysis.

Deconstruction: Ideology

> *[1a] critical literacy critics and teachers focus on the cultural and ideological assumptions that underwrite texts* [italics added], [1b] they investigate the politics of representation, [1c] and they interrogate the inequitable, cultural positioning of speakers and readers within discourses (Morgan, 1997, p. 1-2).

Ideology is embedded in the text. Terry Eagleton (1991) asserts that ideology is not an easy term to define "...because the term 'ideology' has a whole range of useful meanings, not all of which are compatible with each other" (p. 1). Brian Moon (1999)

clarifies the term, stating that ideologies are "...systems of thought and action which work to the advantage of particular groups of people and which might be shared even by people who are disadvantaged by them" (p. 87).

Peter Hollindale (1992) asserts that ideology is unavoidable. He describes ideology as explicit or implicit beliefs. Explicit ideology is easy to identify and is conscious on the part of the author. The writer of children's books advocates or suggests social, political, or moral beliefs via the story (p. 27). Implicit ideology is more difficult to identify, and often goes unnoticed by the reader when his or her ideology matches the ideology of the author. Implicit ideology, or passive ideology, are often the unexamined assumptions of the author and reflects widely shared values (p. 30). Since ideology is inescapable, Hollindale asserts that "...our priority in the world of children's books should not be to promote ideology but to understand it, and find ways of helping others to understand it, including the children themselves" (Hollindale, 1992, p. 27).

John Stephens (1992) speaks of explicit ideology as conscious and deliberate. He asserts that the writer intentionally promotes social, political, or moral beliefs within the story. In the fairy tale, *Cinderella,* explicit ideology underlies the notion that Cinderella should be a *good* girl and this translates to mean weak and passive.

Norman Fairclough (1989) asserts that "ideology is most effective when its workings are least visible" (p. 85). Implicit, invisible, or 'passive ideologies' are the writer's unexamined assumptions. Unexamined assumptions are often rendered as correct, normal, commonsensical, or natural. They often work to silence dominated social groups. "The values at stake are usually those which are taken for granted by the

writer, and reflect the writer's integration into a society which unthinkingly accepts them" (Hollindale, 1992).

When a reader's ideologies differ from those of the author, it is probable that the reader will detect ideologies (implicit) that are rendered invisible by a reader whose ideology closely matches that of the author. However, when readers are taught to critically read texts, it is more probable that the reader will identify ideologies considered 'normal,' and are widely shared cultural values.

Although Bronwyn Davies (1993), a feminist poststructuralist, asserts that readers need to understand that authors write with purpose and intended meanings, we know that critical reading engages many possibilities. While the actual words authors choose come from their own understanding of "...shared cultural symbols, assumptions, connections, images, metaphors and storylines" (p. 159), critical readers can question an author's intentions and bring attention to silences in the texts. Because silences may indicate or reflect unconscious and assumed ideologies of the author, educators must teach readers to recognize how these gaps and silences reinforce power.

Deconstruction: Text Representation

> [1a] critical literacy critics and teachers focus on the cultural and ideological assumptions that underwrite texts, *[1b] they investigate the politics of representation* [italics added], [1c] and they interrogate the inequitable, cultural positioning of speakers and readers within discourses (Morgan, 1997, p. 1-2).

Text representation is the words and images depicting characters in text. Sometimes, the images in a picture book might exhibit stereotypes. In their books, *Teaching for Diversity and Social Justice: A Sourcebook,* Maurianne Adams, Lee Anne

Bell, and Pat Griffin (1997) describe a stereotype as an undifferentiated, simplistic attribution that involves a judgment of habits, traits, abilities, or expectations. A stereotype is considered a characteristic to all members of a group regardless of individual variation or social context and the attributions are depicted as unchanging.

Critical readers can also examine books by the paradigm of who is not represented in books, compared to the number of books published that depicts a particular group of people. Noting names of authors and illustrators who are published versus those who are not published is another way of interrogating the politics of representation. To reveal groups of people silenced in texts the following questions are useful: Who is represented and how are they represented? Who is not represented? The politics of representation can manifest itself in several ways (e.g., illustrations, book reviews, and book awards).

Many multicultural literature scholars have identified groups of people who are not represented in texts. For example, Sonia Nieto's (1997) reviewed all of the published children's books since 1983 dealing with Puerto Ricans that she could locate in the United States and identified the theme of invisibility which occurred in two ways. First, few children's books, only "about a tenth of one percent" (p. 67) that were printed from 1983 – 1995, were written about Puerto Ricans. Second, authors who wrote about the Puerto Rican experience were not always Puerto Rican (p. 68). However, Nieto does note that during the 1990's "...more Puerto Ricans are writing for children than ever before" (p. 68). Nieto states, "While the percentage of books written and illustrated by Puerto Ricans and other Latinos is now greater than ever before, probably not

coincidentally, the most blatant of the negative stereotypes found in previously published books have decreased" (p. 68).

It is necessary to examine how characters are physically represented, because the vast majority of children's literature has pictures. Readers use different strategies to understand books that have words and pictures, as opposed to only words. Color, lines, symbols, and style are all important to understanding the images on a page. William Moebius (1986) is a professor of comparative literature with expertise in analyzing images in children's books. Moebius explains that even the position of the character on the page reveals information about that character. For example, characters positioned high on a page may indicate that the character is joyful, in a dream state, or establishes the character as powerful and important in terms of social status. Characters positioned low on a page may denote the character is sad, perhaps in trouble, or of insignificant social status (p. 126-127).

Debbie Reese (2000), a Pueblo Indian, asserts that there is a difference between the reviewers and some of the readers of the reviews. When asked by *Horn Book* to review a book, *The Birthday Bear* (Schneider, 1996), Reese found stereotypical images of Native Americans. Reese criticized the book for promoting negative images of Native Americans. Nevertheless, Horn Book replied by stating that the book should not have been sent to Reese for review since the book's primary focus was not about Native Americans. Conversely, Reese rebutted and said that she should review books with background themes of Native Americans. In the end, the editor of the Horn Book stated that the purpose of book reviews is to provide the reader with information about the

book's literary quality and that it is not the job of the reviewer to critique a book for sociopolitical concerns (Reese, 2000, p. 43).

Perry Nodelman and Mavis Reimer (2003) unpack the marketplace of children's literature. They explain, "Mergers of many companies into few have lessened the number of editorial departments" (p. 111). Likewise, Robert McChesney's (1997, November/December) article in *Extra,*[9] a magazine which focuses on media criticism, states "The global media system is now dominated by a first tier of nine giant firms" (¶ 4). These large corporations own most of the publishing houses thereby leaving the final editorial decision-making in the hands of a few. Although several small press publishers have entered the children's literature market, often it is difficult for them to compete with international conglomerates with capital to promote their business. For example, when Cheryl Willis Hudson (1987), the creator of the *AFRO-BETS® A B C Book*, was unable to get a publisher to accept her proposed book, she and her husband started *Just Us Books*, a publishing company created "to share the story of the Black experience in literature for children" (Hudson, 1997, p. 219). Similar houses Lee & Low Books and Polychrome Publishing Corporation both specialize in multicultural literature and Piñata Books focuses on U.S. Hispanic culture. These small presses, often formed to address the needs of groups not represented by the mainstream literature, often are unable to represent sufficiently the groups they strive to affirm.

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[9] Extra is published by the national media watch group, FAIR [Fairness & Accuracy in Reporting] which works to uphold the First Amendment. See FAIR's main webpage at http://www.fair.org/index.htm.

Book awards, such as the Caldecott[10] and Newbery,[11] have an impact on which cultural groups are represented in children's literature. Approximately 5,000 children's books are published yearly in the United States (Cooperative Center for Books for Children, 2003) and teachers, educators, librarians, and bookstores often rely on book awards to guide them in book selection, especially with their limited budgets. The actual seal designating a book as a Caldecott or Newbery Medal/Honor is a visual clue to well-meaning adults who recognize the symbol as representing a quality book. Books that have received awards are often recommended to readers, are purchased by librarians, and continue to be reprinted. However, scholars (e.g., Albers, 1996; Clark, Lennon, & Morris, 2002; Davis & McDaniel, 1999; Gooden & Gooden, 2001; Hurley & Chadwick, 1998) demonstrate that the character typically represented in children's books is white and male.

Deconstruction: Text Structure

> [1a] critical literacy critics and teachers focus on the cultural and ideological assumptions that underwrite texts, [1b] they investigate the politics of

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[10] "The Caldecott Award is given by the American Library Association to the artist of the book deemed the most distinguished contribution to American literature for children published the previous year in the United States" (Mitchell, 2002, p. 58). This picture book "...is likely to be as commanding to tomorrow's reader as it is to the reader in the year the book is honored" (Horn Book Inc. & Association for Library Service to Children, 2001, p. 7). Two of the Tale Type 500 versions have received the Caldecott Award and Honor: *Duffy and the Devil* (Zemach, 1973) and *Rumpelstiltskin* (Zelinsky, 1986).

[11] "The Newbery Award is presented by the American Library Association to the author of the book chosen as the most distinguished contribution to American literature for children published the previous year in the United States" (Mitchell, 2002, p. 57).

representation and, *[1c] they interrogate the inequitable, cultural positioning of speakers and readers within discourses* [italics added] (Morgan, 1997, p. 1-2).

John Stephens (1992) asserts that shaping of story events, character relationships, and narrative sequences "…can in itself express ideology in so far as it implies assumptions about the forms of human existence" (p. 2). Ideologies are not inherently objectionable because they help us make sense of the world. "A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language" (p. 8). Stephens describes ideology as being inscribed in both a story and its significance.

Stephen (1992) advises that to understand the narrative process of texts, a reader must interrupt and resist the dominant ideologies. The narrator or character's *point of view* (p. 27) provides subject positions for the reader. The *closures* (p. 41) of stories affirm endings and implicitly validate the significance of the story. Analyzing the point of view and closures are two reading strategies that help readers to identify explicit and implicit ideology. These reading strategies are ways to *read against the text* (Botelho et al., 2001/2002). I will elaborate on each strategy in the following sections.

According to Stephens, *point of view*, or perspective is the aspect of narration that is the most powerful. It is point of view where the author has implicit control of the audience's reading strategies. Points of view offer the reader different subject positions or ways of being an individual. Each subject position comes with inherent values, and readers learn they can choose among subject positions or reject them.

When the narrator reveals the thoughts of only one character, the reader may be offered only one point of view or subject position from which to view the story's

significance. The danger when there is only one point of view, and when the point of view matches the reader's point of view, is that an unqualified or *total identification* can occur (Stephens, 1992, p. 68). Readers align themselves with the single character and have total identification or only a single identification. Schools widely encourage this strategy for reading and few people have questioned its appropriateness as a practice. Stephens warns that the strategy is pedagogically irresponsible and fosters an illusion that readers are in control of the text, making them highly susceptible to the ideologies of the text, especially the unarticulated or implicit ideologies (p. 68).

In contrast, Wolfgang Iser (1978) asserts that readers have a *wandering viewpoint* which "...permits the reader to travel through the text, thus unfolding the multiplicity of interconnecting perspectives which are offset whenever there is a switch from one to another" (p. 118). Moreover, multiple characters provide the possibility of offering different points of view or perspectives. A book that develops multiple characters may offer various opinions and beliefs. Different characters may provide the reader with different positions. Another strategy is to have the narrator be a different voice from the character's voice. These various positions allow the reader to question taken-for-granted values and beliefs or ways of thinking. The positions also allow the reader to entertain alternative perspectives. Hopefully, they even push readers to comprehend a viewpoint different from their own.

To resist restrictive texts, we need to teach children to recognize how point of view is constructed. Stephens discusses point of view based on two key concepts, perceptual point of view and conceptual point of view. A reader who is trying to determine the perceptual point of view will ask the question, 'Who sees?' Stephen

(1992) describes this as "...the vantage point from which something is represented as being visualized. Such visualization can be an activity of the narrator of the text, or of a character situated within the text" (p. 27). The narrator or character describes objects, people, landscape, and events. The conceptual point of view asks the question: 'How it is interpreted or understood?' This is when the narrator or character gives his or her interpretation in response to perceptual observations such as events, happenings, or the actions of other characters (p. 27).

Closure or the endings of books are also ideologically powerful, since they often reveal the significance of a story and are culturally informed. "Endings reaffirm what society regards as important issues and preferred outcomes" (Stephens, 1992, p. 41). Closures exist on a continuum from fixed to open. Further, closures are subjective and depend on the reader's own experiences. What readers bring to the text will inform the type of closure they infer. Certain endings may make readers feel uncomfortable either because of the ending itself or because of what the readers bring to the text.

Fixed closures give a sense of completeness. They lead readers to affirm the conclusions drawn. When an open ending leaves readers feeling uncomfortable, it may also grant readers the possibility of pondering outcomes or questioning significances (Botelho et al., 2001/2002).

When considering subject positions and closure, it is important to remember that readers bring their own dispositions, experiences, and expectations to the text. As explained above, when readers position themselves with a single character, total identification happens easily. Further, readers are less likely to create distance. It is

imperative that educators teach readers to step back from a text and ask questions. Stephens (1992) writes,

> if readers can maintain a dual orientation (that is, towards self and towards focalizer [characters]), then, it seems reasonable to suggest, they will be engaging with a structured form of the larger process whereby the self negotiates its own coming into being in relation to society (p. 69).

Another way to read against the text is to substitute different conclusions. "Construct alternative endings in order to challenge dominant readings and develop an awareness that endings are not natural or fixed but constructed and alterable (Kempe, 2001, p. 44). That is, readers should be encouraged to ask themselves how a story could have a different meaning if just one element of the ending was changed.

In sum, who speaks and who doesn't speak, words people use when speaking, words spoken about people, and the closure of texts are literary structures which reveal significance about the texts and uncover ideology.

Deconstruction: Text Production

> *[2] They [critical literacy critics and teachers] ask who constructs the texts whose representations are dominant in a particular culture at a particular time* [italics added]; (Morgan, 1997, p. 2).

Text production includes the publishers, authors, and others whose dominant representations become embedded within the text. Roderick McGillis (1996) maintains that literary texts are "reflections of historically bound ideologies." Drawing on McGillis, Maria Botelho (2003) argues, "Texts reproduce the dominant values of a culture at a particular time" (p. 44). For example, children's literature will reflect the

values and assumptions of the producers of the text and these values and assumptions will change over time. "The writing, illustrating, and publishing of children's books are influenced by our society whose institutions still discriminate against individuals based on their language, race, gender, class, physical ability, and sexual orientations" (p. 27).

Generally, a publishers' first priority is "the bottom line" i.e., to make money. However, some consider their work to be a service to the greater public and understand the importance of getting "good books" to the general public (Radway, 1997). On one hand publishers are dependent on consumers' tastes and desires, on the other hand, publishers can choose which books to promote through synergy (Hade, 2001). When analyzing children's books, it is important to note which publishers publish which kinds of books and how many books are printed. What gets printed and what does not get printed is a type of silencing.

Deconstruction: Text Readers

> *how readers come to be complicit with the persuasive ideologies of texts* [italics added] (Morgan, 1997, p. 2).

Text readers include parents, teachers, critics, and of course, children. Each individual comes to a text with a set of cultural assumptions which provide schemata (Luke, 2000) to read the text. The author does not have control of how a reader will perceive the text (Christian-Smith, 1997). Critical educators should invite children to ask how they, as readers, come to be complicit with the persuasive ideologies of texts. This understanding will equip children to resist oppressive ideologies.

Asserting that there is no "correct" interpretation, Louise Rosenblatt developed the *reader-response theory*. Rosenblatt (1995) considers the activity of reading to be a

transaction between the reader and the text. The meaning of a given text will depend on the reader; words on the page or "inkspots on paper" remain meaningless until the reader makes sense of the text. "The reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings" (p. 24). Further, readers experience texts or literature on a continuum from aesthetic reading to efferent reading. Aesthetic reading relies on the reader's experiences and concept of the world to make sense of, and make connections to, the reading. On the other end of the continuum is efferent reading in which the reader's intent is to gain information.

Bronwyn Davies (1993) recognizes reader-response as an essential component of reading. However, she stresses that when readers insert themselves into the text or identify with the character, it might leave readers vulnerable to oppressive thoughts.

"If students can import unreflective sexism and oppressive and limited forms of thought into the text and then see that as an authoritative reading of that text, texts can only confirm the legitimacy of the oppressive world they live in" (p. 153). When students do not question sexism and oppressive practices as depicted in texts, it is likely they will understand these practices to be the correct or commonsensical readings. Thus, unexamined reading of such texts legitimizes socially unjust practices.

John Stephens (1992) describes subject positions as an aspect of texts that are instrumental in conveying ideology to readers. Subject positions or points of view are the characters' perspectives that are offered to readers. Stephens states, "Total identification with the focalizer [character] is a strategy for reading which is widely encouraged in schools, and few people have questioned its appropriateness as a strategy" (p.68). For

example, a reader may assume, 'if my thinking matches the character's thinking, then *we* must be right!'

The danger regarding unqualified identification is that it does not allow readers to imagine other points of view. Stephens (1992) warns,

> "...the present habit of stressing reader-focused approaches to text in combination with advocacy of identification with focalizers [characters] ...is a dangerous ideological tool and pedagogically irresponsible. It fosters an illusion that readers are in control of the text whereas they are highly susceptible to the ideologies of the text, especially the unarticulated or implicit ideologies" (p.68).

Deconstruction: Text Beneficiaries

> *[4] whose interests are served by such representations and such readings* [italics added] (Morgan, 1997, p. 2).

Text beneficiaries are the people or the cultural institutions whose interests are served by a text's ideologies. Terry Eagleton (1996) explains how 18th century literature was used not only to disseminate cultural standards, but also "...to incorporate the increasingly powerful but spiritually rather raw middle classes into unity with the ruling aristocracy, to diffuse polite social manners, habits of 'correct' taste and common cultural standards..." (p. 15). Beneficiaries are the people who are served or who benefit from a 'dominant' reading of a text. When authors write, they often have a particular audience in mind. They also maintain either a conscious or an unconscious ideology that they want to promote. Consequently, the ideology benefits someone.

Reconstruction: Texts Re-imagined and Social Action

> *[5] when such texts and readings are inequitable in their effects, how these could be constructed otherwise. They seek to promote the conditions for a different textual practice and therefore different political relations than present social, economic and political inequalities as these are generated and preserved by literacy practices within and beyond formal education* [italics added] (Morgan, 1997. p. 2).

Lastly, *text re-imagined* is a textual practice in which readers seek to promote a different political, social, or economic representation. Ruth Bottigheimer (1986a) asserts,

> "…in many societies fairy tales function as a paradigm both for understanding the community and for determining and developing individual behavior and personality within that community. Within a given corpus, these paradigms are generally consistent both with each other and with society's requirements…. However, when these paradigms no longer overlap with individual, group, or societal expectations, as is true with many fairy tales whose current form was fixed during the nineteenth century, radical interpretations or rewritings occur…" (p. xii).

Readers are encouraged to re-imagine how a particular text could be more equitable and thus communicate social justice. Davies argues that people continue to immerse themselves in traditional discourses because they are attracted to familiar discourses (Davies, 1993).

> Until we have invented new storylines, new discourses, we are still enmeshed in the old. And even when we invent the new, the old can still claim us, draw us in

> with their familiarity and the hooks of our old and current unsatisfied desires. Double endings are one way of disrupting the certainties of the old, or even the certainties attaching to storyline itself. They disrupt the sense of inevitable endings to a given sets of events. In the place of inevitability we have possible endings and even multiple endings (Davies, 1993, p. 197).

Wolfgang Mieder (1985) notes that people have become increasingly interested in fairy tales and maintains that whereas fairy tales are magical, they "…present in a symbolic fashion common problems and concerns of humanity" (p. ix). However, Mieder reminds readers that traditional fairy tales "…stem from earlier times and that they contain elements of social history for a time far removed from the present. Their morality and ethics do not necessarily correspond to the modern value system of a technological society" (p. x). By re-imagining a text, a person could offer other viewpoints and/or provide alternative endings. When people begin to construct or provide alternate endings then they begin to question social assumptions. Reconstruction of texts is a way to re-socialize ourselves as a society. Re-socialization is aided by rewriting texts. Further, voices not usually heard can have presence in reconstruction of texts.

Scholarship showing altered fairy tales

Zipes' (1989) *Fairy Tales and Fables from Weimar Days* provides historical background of utopian stories that were created by political activists during the Weimar Republic, Post World War I era (1919-1933) in Germany. These transformed traditional folk and fairy tales are social commentaries. During the Weimar period, Germany, a relatively young country, attempted a democratic government for the first time. After its total defeat in World War I, Germany faced financial and political instability. The

imperial government was dissolved and the Weimar Republic was created as a multiparty system with the majority being the Social Democrats. The only other major political parties were the Communists and the National Socialists, also known as the Nazi Party. A revolt by the young people in Germany caused the political parties to address the perceived needs of the youth. All these political parties realized that Germany's recovery and destiny depended upon the education and socialization of the youth (p. 4).

Both the Social Democrats and the Communists placed great emphasis on the fairy tale "...in their endeavors to shape the perspectives of the young" (Zipes, 1989, p. 13). Prominent political men and women, committed to promoting the cause of class struggle, began to write and illustrate utopian fairy tales and fables for children. Romantic writers, who wrote mostly adult fairy tales, commented on the philistine values of the bourgeoisie and the corruption of Enlightenment ideals. Both groups' tales intended to socialize children within norms of the Protestant ethic. At a time when Germans felt they needed unification and nationalism, the fairy tale provided an outstanding sense of community. According to Zipes, Germans took the fairy tale very seriously. Using the fairy tale to raise political consciousness is not new and Zipes shares how both the Communist party and the Weimar Republic produced radical fairytales especially during the early 1920's. However, by 1926, it was apparent that the proletarian tales and fables were unsuccessful in replacing

> ...the 'bourgeois' or traditional folk tales in the schools and libraries, the left-wing political parties began to focus more on oral storytelling within the children's and youth groups and to emphasize more realistic stories that depicted the actual living conditions of the working classes (Zipes, 1989, p. 16).

The working class individuals were the main supporters of the Social Democrats; however, Adolf Hitler and his Nazi party with its fascist teachings, promised the lower class a solution to their economic problems. The Weimar Republic was losing ground partly weakened by the coalition of several parties, political deadlocks, and the rise of fascism. During the time of the rise the Nazi party, proletarian tales and fables were eliminated. Further, the Nazis were so convinced of the power of literature, they initiated book burnings. Overall, fairy tales and fables have proven to be sociopolitical vehicles to promulgate a group's beliefs and attitudes. However, the Nazis, knowing that proletarian tales were powerful, did what they could to stop these sociopolitical vehicles.

By the 1970s, utopian fairy tales and fables once again emerged in Germany and "the interest in radical fairy tales was linked to the student movement's rediscovery of works by progressive educators and psychologists…"(Zipes, 1989, p. 27). Similarly, children's literature as a sociopolitical vehicle is present today in the United States. For example, many people consider William Bennett's (e.g., 1993; 1995) anthologies to be good stories for children. In sum, the impact of fairy tales transcends literary or aesthetic bearings and can be recognized as purveyors of propaganda as well as values. (M. K. Rudman, personal communication, March 2003).

Critical Multicultural Analysis

For the purpose of this study, it is essential to apply a method to analyze power in fairy tales. Critical multicultural analysis (Rudman & Botelho, forthcoming), combines a model of pedagogy, a research methodology, and a form of literary analysis. It views reading as a sociopolitical activity. "Critical multicultural analysis of children's literature

creates a space to take up issues of social oppression and power. It is reading toward a sociopolitical imagination and social change" (op cit).

The designers of critical multicultural analysis assert that all literature is a social construction. Rudman and Botelho argue that there are not two bodies of literature, one deemed *multicultural* and another deemed *normal* or typical. All literature is derived from culture, but not all literature manages culture with equal care. Culture is embedded in all texts and is evident in gender, class, religion, and race. The proponents of critical multicultural analysis advocate that reading should be done with a critical lens in order to reveal power relations to uncover stereotypes and unmask ideologies. Among the theorists Rudman and Botelho build on is Roderick McGillis (1996) who asserts that all reading is political. Further, McGillis suggests that a critical analysis will expose political and ideological positions of the text; this encourages readers to clarify their own ideological position. "Reading is a sociopolitical activity influenced by society's institutions that privilege some groups over others" (Rudman & Botelho, forthcoming).

Critical multicultural analysis is "…a frame for teaching literature and constructing curriculum and spaces to take up issues of diversity and social injustice by *problematizing* children's literature: It is literary study as social change" (Rudman & Botelho, forthcoming). CLA [critical language awareness] is a framework for educators and students as they read and study literature. Critical multicultural analysis is different from critical multicultural analysis in that CLA only looks at language, whereas critical multicultural analysis examines ideology, embedded assumptions, the role of culture in text production, and power issues (M. K. Rudman, June 18, 2003). Critical multicultural

analysis helps to uncover systemic structures that maintain repressive social practices. Once social inequities are revealed, readers can re-imagine *new social worlds.*

Rudman and Botelho (forthcoming) draw on the metaphors *mirrors, windows, and doors.* Literature can be a mirror when it reflects the reader's life. "The mirror invites self-contemplation and affirmation of identity" (op cit). Literature can be a window when it helps the reader view a different culture. "The window permits a view of other people's lives" (op cit). Literature is a door when it helps the reader think differently about society. "The door requires action" (op cit). Rudman and Botelho assert that these metaphors can help readers reflect on the literature they uncover.

The metaphor "windows to other cultures" is problematic in two ways. First, readers need to read folk tales in historical context. As revealed by Ruth Bottigheimer (1987), the Grimms transformed folk tales to include repressive patriarchal attitudes. Although it is clear that the Grimms changed the tales to conform to their value systems, readers must remember that these cultural attitudes were prevailing over 150 years ago. A group of people reading a folktale about another culture may not share the same beliefs as those depicted in the tale. Although the *window* metaphor is useful in obtaining a sense of the culture by reading the folk tale, an educator must remember that the *window* also reflects the period. In other words, folk tales can be *windows* into time. Second, folk tales are not necessarily windows that reflect a culture. Some folk tales are a re-imagined aspect of the culture and are *doors* of opportunity. Further, readers could analyze tales and reconstruct them in more socially beneficial versions. When an author rewrites a folk tale which describes a more socially just society, the revised folk tale itself is a *door.*

CHAPTER 3

METHODOLOGY

General Research Model

An issues approach to children's literature builds in an examination and clarification of values; it also fosters the development of those skills defined as critical reading, comprehension, and critical thinking (Rudman, 1976, p. 6).

Recognizing that more and more children's books deal with realistic issues (e.g. death, divorce, sexuality, and heritage), Masha Rudman (1976) urges educators, librarians, and parents to develop a set of literary criteria for book selection (p. 3). Rudman's iconoclastic book, *Children's Literature: An Issues Approach*, is a plea to readers "…to question every book they read" (p. 5).

Like Rudman, Peter Hollindale (1992) asserts that an educator's responsibility is to teach children how to recognize ideology rather than unknowingly accept its message. "The first priority is to understand how the ideology of any given book can be located" (p. 37). As an educator, I must heed Hollindale's message that teachers need to find a way to help children understand the workings of ideology in children's literature. Bronwyn Davies (1999) asserts that theorists who engage in feminist poststructuralist research must have an "…awareness of self as researcher, of personal or political motives for wanting to carry out a particular research project, for wanting to ask a particular question in a particular way" (p. 13).

My reasons for promoting critical literacy are based on experiences from teaching elementary students and being a parent. Through the years, I have noticed that when a child becomes enthralled in a book, he or she bonds to a character and emulates that

character. Since literature offers readers different ways of thinking and behaving, what are the messages portrayed in children's books? I feel it is necessary for children to read with a critical eye and to question everything they read. Critical literacy is both a theory and a practice which can help readers bring messages to the surface.

Defining critical literacy is not a precise task because it is an evolving and progressive process. Critical literacy involves an analysis and examination of texts (books, media, dialogue, and discourses) in order to identify power and oppression. Critical literacy undergirds a pedagogy that prompts learners to take action by reinventing and restructuring those literacy practices that maintain unjust outcomes. It is about reading the "word and the world" (Freire, 1970/2000) and doing something about it.

Examining texts is not an easy task. As Allan Luke (2000) asserts, there is no recipe for critical literacy. "Fortunately, no formula for "doing" critical literacy in the classroom has emerged, and many have attempted to actively combat the distillation of critical literacy into a single-step method or a commodity for publishers" (p. 52-53).

The essence of critical literacy is a changing and evolving pedagogy (Luke, 2000). "Critical literacy education involves a theoretical and practical attitude toward texts and the social world, and a commitment to the use of textual practices for social analysis and transformation" (p. 53). Critical literacy should influence the learner in two ways. First, a learner will have an understanding of how texts work to position readers. Second, an understanding of how texts work will push, prompt, and encourage a call to action from learners in order to remediate and rewrite texts.

In order to examine texts, it is necessary to establish a method of inquiry. The focus of this study is to identify how characters exercise power and which characters

benefit from the power. As noted previously, educators have criticized Freire because he would not share explicit teaching practices for critical pedagogy. Nonetheless, for the purpose of this study, I will describe one way of "doing" critical literacy. With the purpose of identifying power in texts and if and how power relations change over time, I will adapt Rudman and Botelho's (forthcoming) critical multicultural analysis. This technique can be cultivated in many different directions and put into practice in many different ways. Specifically, I will examine power on a continuum: domination, collusion, resistance, and agency. This approach helps to identify oppressive social practices and consider ways to re-imagine how social practices may become socially just. An important consideration is the perception of power within a historical context. What might be considered oppressive power in the twenty-first century may well be considered sensible and practical power in the seventeenth century.

Approach

The analyses of different versions of Tale Type 500 are based on Rudman and Botelho's (forthcoming) critical multicultural analysis. Each version is examined with a three-pronged approach: First, I examine the characters' actions in regard to how power is exercised by identifying the power on a continuum of domination through agency. Second, I examine which characters benefit from the power exercised and how. Third, I identify which characters are disadvantaged from power and how. Following each analysis of the versions is a discussion about implications for society.

Which characters exercise power and how?

Rudman and Botelho (forthcoming) concur with Michael Foucault's (1980) assertion that every person exercises and demonstrates power. A person can use power that will harm others or help others. Rudman and Botelho identify four ways that a person can exercise power. These categories (domination, collusion, resistance, and agency) are on a continuum and a person can exercise power in all categories depending on the situation. Following are descriptors of each category to distinguish the layered dimensions of how power is exercised by the characters in the stories. When examining folk tales, I identify words or actions that suggest the type of power as defined below.

Domination

It is the exercise of *power over*. This position's attributes include dehumanization, victimization, imposition from external sources, unequal power based on race, class, and gender. Sometimes, the domination occurs *de facto* because of existing social constructs and systems. Sometimes, it is interpersonal and used to manipulate the behavior of the particular individuals. It is always dehumanizing because of the inequality of voice, participation, decision-making, and access. Domination can be conscious and/or unconscious (Rudman & Botelho, forthcoming).

Domination is conscious when it involves actions of trying to keep, or gain power and doing it in deceitful and/or abusive ways. Lies, physical *power over*, coercion, and manipulation all contribute to and are part of dominant power implementation and maintenance. That is, domination is a conscious, intentional act for the purpose of gaining power over others. Domination is unconscious when a person takes his/her

power for granted or assumes it to be an expected norm. For example, during the middle ages, the monarchy and the people of the kingdom generally believed that the king was chosen by the divine power of God.

Collusion

This position differs from domination, mostly in the characteristic of internalized oppression or domination. Collusion may be conscious or unconscious. Colluders remain silent even when they have knowledge of wrongdoing. Towards the end of the continuum of collusion, colluders become conscious of their *power to* take action, while conspiring with dominant ideologies to gain power to resist and gain agency. Collusion can be conscious and/or unconscious (Rudman & Botelho, forthcoming).

Although these categories and descriptors provide a guideline for identifying how power is exercised, why people exercise power in a certain way is a complex phenomenon. Since collusion can be conscious or unconscious, it may be difficult to detect why a person colludes with a dominant power. On one hand, when a person is conscious of the dominant power, but remains silent about wrongdoing, it is possible that the person agrees with the dominant power and therefore remains silent as a way to support the dominant force. However, a person could be conscious of a dominant power, but remain silent because of fear and/or lack of resources (e.g. cultural capital, economic resources). On the other hand, in some oppressive societies, communities of people may not realize or be aware of the implied hierarchal arrangements. They have internalized the oppression and are unconscious of the fact that their silence is the power of collusion.

They take for granted that their obedience is an expectation and necessity for the survival of their community.

Resistance

> Resistance is active questioning; it is the quintessential construct of poststructuralism. It is not haphazard or purely reactive. It is an unwillingness to be universalized and essentialized. It is by definition oppositional and combative of an attempt of imposition. It is speculative. Resistance must be conscious (Rudman & Botelho, forthcoming).

Power of resistance is also multidimensional. A person may resist a dominant power by actively questioning, but the results of the resistance could serve only the individual rather the community or society. If a person has economic resources, he/she may not be victim to oppressive powers and because of financial security not be dependent on dominant forces. This person may openly challenge discourses, but does so for individual benefit, not necessarily for the benefit of others. In contrast, a person can also resist dominant power but initiate active questioning and supporting and/or working with or for others in a similar situation. This person is considering others who will benefit from the refusal to be essentialized.

Agency

> Agency is initiation and *power with*. Agency ideally resides with all classes, genders, and heritages. Agency is all inclusive and complex. An agent can be agent while at the same time holding another subject position. Being able to read multiple discourses is part of agency, as well as holding contradictory discourses.

> Agency is understanding; it's the ultimate subjectivity. Agency must be conscious (Rudman & Botelho, forthcoming).

To exercise the power of agency is to perform an action that will benefit society. Agency does not provide oppressed groups dominant power over their oppressors. That is, agency does not mean that those who are oppressed will now become the ruling power. Agency is when groups of people share power and make decisions that will benefit all individuals based on social justice.

Which characters benefit and/or are disadvantaged and how?

As stated earlier by Wendy Morgan (1997), when critically analyzing texts it is important to identify "whose interests are served by such representations and such readings" (p. 2). Morgan's open-ended suggestion could be considered in different ways. The representations in texts can benefit some readers of the text. For example, if a book represents Native Americans as savages, this representation can maintain social practices and ideology that deem Native Americans as lesser humans. People who are not Native American can benefit from this stereotype by receiving privileges that might not be accessible to Native Americans, such as job opportunities. For the purpose of this study, I will examine the benefits received by the characters in the folk tale versions. According to Jerome Bruner (1986) stories in books provide children with 'a landscape of consciousness', if this is so, what messages do books send in regards to who and how a character benefits? Rudman and Botelho (forthcoming) indicate that some books provide windows into society. But what if the 'landscape of consciousness' or the 'window' continually show the people in a dominant power as the only people who benefit? It is

important to identify which characters benefit and how, since this portrayal sends messages to children about how society works.

To say that a character benefits from a power requires descriptors to help identify ways to benefit. Benefit means "something that promotes well-being" (Merriam-Webster Online Dictionary, 2004). Well-being is "the state of being happy, healthy, or prosperous" (Merriam-Webster Online Dictionary, 2004). I will use these indicators, (happy, healthy, prosperous) as a starting list of how people benefit. However, since power needs to be examined in a sociopolitical context, it is important to add social and political as indicators of benefits. Accordingly, when a person is happy, this is an emotional benefit. When a person is healthy, this constitutes a physical benefit. When a person has financial security and is able to secure material resources such as, food, clothing, housing, and entertainment, this is an economic benefit. When a person has companionship and the respect of others, this is a social benefit. And when a person is in a decision making position, this is a political benefit.

Just as characters can benefit emotionally, physically, economically, socially, and politically, they can also be disadvantaged in these ways. It is important to examine how characters can miss out on benefits where others obtain benefits. By highlighting the [binary] indicators, I will illuminate inequities that have an impact on the characters portrayed in literature.

Analytic Strategy

The analysis section of this study consists of six parts: 1) summary of the fairytale, 2) commentary about which characters exercise power and how, 3) commentary about how characters benefit, 4) commentary about how characters are disadvantaged, 5)

implications for society, and 6) an overview synthesis of all fairytales analyzed to look for power in Tale Type 500 versions.

Data Collection

The collection of data includes two strands: 1) primary sources include both traditional versions of *Rumpelstiltskin* as well as reconstructed versions and 2) secondary sources include sociopolitical contexts pertaining to the primary sources, such as background information about the authors, commentaries, and critiques.

To locate as many versions of Tale Type 500 as possible, I utilized several search methods. I searched by the title *Rumpelstiltskin* as well as other versions such as *Tom, Tit, Tot*, *Duffy and the Devil*, *Whuppity Stoorie*, and *Ricdin-Ricdon*. I tried to locate picture books and anthologies whether in print or out of print. Overall, I searched for books that are available to children and adults in the United States. I utilized the following: 1) Library of Congress, 2) website databases (e.g., Amazon, Barnes & Noble, Alibris, Worldcat), 3) reference librarians, 4) a list serve group (CHILD_LIT@EMAIL.RUTGERS.EDU), 5) folk tale motif index (Thompson, 1993), 6) folk tale type (Thompson, 1946, p. 7), and 7) publishers' catalogues.

Characters

In the Grimms' Rumpelstiltskin version, there are four characters (the miller, the miller's daughter, the king, and Rumpelstiltskin). Some versions of Tale Type 500 depict similar character roles, while other versions depict character in a different way. For example, in one version, the character typically signifying the king is described as a mayor. In another version, the character of Rumpelstiltskin is female. In order to

analyze the actions of parallel characters, I examine the power of three characters: the miller's daughter, Rumpelstiltskin, and the king.

Grouping Similar Texts

The versions of Tale Type 500 span approximately 300 years. Although there are several versions of this tale and several points/places of origin, I will separate the tales into one of two categories. The first category will be for the versions that closely match the Grimms' version. In these stories, the magical being is assumed to be evil, sometimes the character is simply described as 'the devil', or the reader may not know why the character is evil. These versions will be labeled as traditional retellings. The second category will be for the versions in which the author explains why the magical character is evil or in some cases, the victim invents the story about Rumpelstiltskin. That is, she fabricates Rumpelstiltskin's existence and creates the story that he bargained for her child whereas there really was no Rumpelstiltskin character in the story.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

Introduction

This chapter is presented in three sections. In section one, I compare two versions of Tale Type 500, the oldest known literary version, *Ricdin-Ricdon,* to the most well known and popular version, *Rumpelstiltskin,* by the Brothers Grimm. This comparison highlights changes in ideology between these two versions, thereby initiating the question: How is the ideology of power portrayed in Tale Type 500? Section two provides background information and summaries of twelve reconstructed versions of Tale Type 500. These altered retellings are presented chronologically by publication date. Section three is the presentation of the analysis categorized by power and theme of the twelve reconstructed Tale Type 500 versions.

Part I: Historical Overview

Although the Grimms' *Rumpelstiltskin* is the most well known version of Tale Type 500, the theme appeared in the English and Scottish ballad, "Inter diabolus et virgo" [Between Devil and Virgin] (Child, Sargent, & Kittredge, 1904), and it was set in print approximately 1450. As with *Rumpelstiltskin,* this ballad depicts the theme of solving a riddle to save one's soul from the devil. "In the oldest version (A*) the devil threatens to carry off a maiden if she cannot answer certain riddles. She solves them all, and (at the end) calls the devil by his right name, thus no doubt putting him to flight" (p. 1). In Kittredge's (1904) introduction, he explains how ballads do not have authors. "The teller

of the story for the time being is as much the author as the unknown (and for the purposes unimportant) person who first put it into shape" (p. xi).

The oldest known print version is "Ricdin-Ricdon,"[12] written by Mademoiselle Jean-Marie L'Héritier and published in France in 1696. European versions of Tale Type 500 later became popular, such as the British *Tom Tit Tot* and *Duffy and the Devil* and the Scottish version *Whuppity Stoorie*. These variants indicate how the same fairy tale is interpreted and retold even on a local level. In North America, Tale Type 500 has been adapted in picture books that include *Tucker Pfeffercorn* (Moser, 1994), set in Appalachia, and *The Girl Who Spun Gold* (Hamilton, 2000) set in the West Indies. Both Moser and Hamilton include distinctive dialect and incorporate cultural aspects, such as clothing, occupation, and the like. Here, in comparing L'Héritier's "Ricdin-Ricdon," the oldest written version and the Brothers Grimm's "Rumpelstiltskin," the most prominent version, written almost one hundred fifty years later and provide a historical basis for the contemporary versions (see Appendix A for an overview of the two stories).

"Ricdin-Ricdon" by Mademoiselle Jean-Marie L'Héritier (1696/1991)

Rosanie is a young, beautiful, kind, and intelligent young woman. Rosanie's father loves her dearly. He is a peasant whose honesty, intelligence, and integrity allow him to be chosen as an arbitrator or judge for nearby villagers. In contrast to her father's pampering, Rosanie's mother often complains because she is slow at spinning. When Rosanie's father leaves on a journey and does not return as scheduled, he is presumed dead. The mother's berating increases and intensifies in the father's absence.

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[12] "Ricdin-Ricdon" was published in L'Héritier's second book titled "Bigarrures ingénieuses (Ingenious Medlies)" (Zipes, 1991, p. 801).

One day while Rosanie picks flowers in the garden rather than attend to her spinning, her mother becomes enraged and drags the girl back to the cottage to work. While the mother scolds the girl, a prince, who happens to be passing by, overhears the yelling. The prince questions the mother's actions. Realizing that she is in the presence of royalty, the mother explains that she is upset because her daughter works too hard. "It is only because she spins too much that I scold her" (p. 49). The prince convinces the mother that if Rosanie is as much of a diligent worker as she claims, the daughter should accompany him to the castle. He explains that his mother, the queen, values hard working and industrious spinners. Wanting to rid herself of the girl, the mother gladly consents to this arrangement, and Rosanie goes to live in the castle.

At first, Rosanie is able to defer spinning for the queen by feigning rheumatism. However, when she can no longer hide the fact of her slow spinning, she plans to do the noble act, and end her life.[13] On her way to a tall tower, she encounters a tall, dark, man. The stranger queries Rosanie about her tears of anguish. Feeling that all will end soon, Rosanie shares her sorrowful story with the stranger. The man says that he can help and offers her a magical wand that can swiftly spin flax into yarn, as well as create elegant embroidery. In return for this favor, all Rosanie needs to do is remember his name in three months. He willingly shares his name, Ricdin-don.[14] If she does not remember his name, then Rosanie must forsake her eternal soul. Specifically, the stranger states,

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[13] France first institutionalized the fairy tale genre in the late 17th century. The fairy tales were written and published for adults to reinforce mores and values of the French aristocratic class (Zipes, 1994, p. 14). (For more information, see Chapter 2, page 23)

[14] Although the title of this story is "Ricdin-Ricdon," the stranger's name is Ricdin-don (Zipes, 1991, p. 56).

> I'll lend you this marvelous wand for three months, provided that you agree with the terms I am about to offer you. If, three months from today, three months to this very day, I return to retrieve my wand and you say to me, 'Take it, Ricdin-don. Here is your wand,' I'll take back my wand without your being obligated to me in any way whatsoever. But if, on the appointed day, you cannot recall my name, and you simply say, 'Here, take back your wand,' I shall be master of your destiny and lead you wherever I please, and you will be obliged to follow me (p. 56).

Contemplating the situation, Rosanie feels confident that she will surely remember his name and willingly accepts the help of magic.

Rosanie returns to the palace from the tall tower and enjoys the pleasures of good food and fine clothing. The beautiful needlework and abundance of spinning impress the queen, who showers Rosanie with attention and gifts. The prince falls in love with Rosanie, but she feels she is unworthy of his love because of her low social status. The story continues[15] with the prince dealing with various demons, including Ricdin-don, but because the prince is noble and honest, he is able to overcome these ordeals. Oddly, when Ricdin-don returns for the magical stick, Rosanie does not remember his name and he allows her a couple of days to try to remember.

In addition to Rosanie's anxiety in not remembering Ricdin-don's name, her guilty conscience overwhelms her, and she decides to own up to her façade to the queen and face any consequences for her deceitful actions. However, before Rosanie can

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[15] I have provided a condensed version of this story which is very long and complex. Zipes' translated version of L'Héritier's *Ricdin-Ricdon* is thirty-four pages in length, whereas Zipes' translated version of the Grimms' *Rumpelstiltskin* is three pages long.

disclose her secret, she encounters the prince, and he explains that while hunting, he spied a group of people with hideous faces and strange clothing. They were encircling a dark, scary looking man who was singing, dancing, and saying his name, Ricdin-don. When Rosanie meets Ricdin-don again, she says the name she has learned from the prince.

> The evil spirit, who had not expected to hear this, disappeared while uttering terrible howls. And thus he was duped, something that happens to him when he tries to ensnare the innocent, who do not realize he is after their soul" (p. 83).

As it turns out, Rosanie's father is not her biological father, but someone to whom she was entrusted by a king to keep Rosanie secret since her life was in danger had she stayed with her royal family. In the end, Rosanie, a genuine princess, marries the prince.

"Rumpelstiltskin" by the Brothers Grimm (1812/1987)

One day a miller boasts to the king that his beautiful daughter can spin straw into gold. Although he has plenty of gold, the greedy king wants more, and he commands his guards to bring the girl to his castle. The king imprisons the girl in a room full of straw and a spinning wheel and insists that the girl spin the straw into gold by morning or die. Locked in a room full of straw, the miller's daughter begins to weep for she cannot spin straw into gold, as her father said. Mysteriously a tiny man appears at the door and inquires about her crying. The girl tells him that she must spin the straw into gold, but she does not know how. The tiny man offers to perform the duty if the girl pays him. All that she has to offer is her necklace; the little man accepts this payment and begins to spin.

The next morning, the king is overjoyed with the room of gold. Greedily, he imprisons the girl with more straw and informs her that she must spin or perish. Again, the tiny man appears and offers to spin straw into gold again in exchange for payment. The miller's daughter offers her ring, and the spinning begins.

The next morning, the king is so delighted he tells the girl that if she can spin straw into gold one more night he will make her his bride. When the tiny man appears on the third night, the girl is distressed because she has nothing to offer this time. The tiny man says that he will spin a third time if she promises to give him her first child when she is queen. The girl considers Rumpelstiltskin's deal, "Who knows whether it will ever come to that? thought the miller's daughter. And since she knew of no other way out of her predicament, she promised the little man what he had demanded" (Grimm & Grimm, 1987, p. 211). Therefore, the miller's daughter agrees to the bargain, because from her perspective there is no alternative solution. The tiny man spins straw into gold. When the king enters the room, he is excited with the gold, and as promised he marries the miller's daughter.

A year later, shortly after the miller's daughter, now the queen, has given birth, Rumpelstiltskin returns and demands that she fulfill her promise. The queen laments her promise and offers the little man the riches of the kingdom. He refuses the queen's gift but he is moved by her tears and grants her three days to guess his name.

For two days, she tries to remember all of the names she has ever heard. Each time she guesses a name, the little man says, "That's not my name." On the eve of the third night, the queen's loyal messenger spies Rumpelstiltskin in the woods. The messenger sees him dance and sing around the fire as he proclaims his name, Rumpel-

Stilts-Kin. The next day the queen 'guesses' his name 'Rumpelstiltskin'. Upon hearing his name, he stomps his foot into the floor[16] so forcefully that it becomes wedged and it takes both hands to remove it. Rumpelstiltskin flees the castle and the queen is able to keep her child.

Late 17th Century France & L'Héritier's "Ricdin-Ricdon" in Historical Perspective

France institutionalized the fairy tale as an artistic and social event during the late seventeenth century (Zipes, 1994, p. 163). Similar to folk tales from the oral tradition, fairy tales became a narrative tactic working on the one hand, to promulgate correct behavior and demeanor, and on the other hand, to question the standards of taste and behavior that were considered the norm (Zipes, 1994, p. 11).

During the time that Louis XIV (1638-1715) ruled France, some French aristocratic women wanted to raise their intellectual status in society and organized gatherings that became known as "salons." Women and men, from both aristocratic and bourgeois standing, gathered in the houses of wealthy women to discuss topics such as science, philosophy, art, and literature. The telling of fairy tales became a game and the challenge for storytellers involved embellishment and improvisation of traditional folk tales. Within these tales, the women tellers represented their interests and the interests of the aristocracy.

Mademoiselle Jean-Marie L'Héritier, Charles Perrault's niece, was a fairytale storyteller who frequented the salons in Paris. "Eventually she established her own literary salon, in which she often recited her tales, poetry, and other works" (Zipes, 1991,

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[16] In the oral version collected by the Brothers Grimm, Rumpelstiltskin he flies away on his cooking spoon. In the 1812 version, Rumpelstiltskin runs away and is never seen again (Zipes, 1994, pp. 53-55)

p. 801). She wrote other tales as well, and depicted her female characters as strong, determined, and from an aristocratic background. Elizabeth Harries (2001) compares L'Heritier to contemporary female fairy tale writers who challenge the way women are portrayed in texts. "Just as D'Aulnoy, L'Héritier, and Bernard mocked and subverted the apparently immutable sex roles and marriage practices of their day in their *contes de fees*…contemporaries use fairy tales to question the social patterns and often the heterosexual expectations of our own" (p. 163).

In L'Héritier's *Ricdin-Ricdon*, Rosanie ponders how she will rise above dishonesty according to the standards of the French aristocracy. In the end, Rosanie learns of her noble birth and "this discovery only reinforces the notion that there is a natural hierarchy and proper manner of behavior that is best exemplified by the aristocracy" (Zipes, 1994, p. 67). In other words, Rosanie was born to rule not spin.

Rosanie accepts the help of magic, not to save her life, but so that she can return to the palace and please the queen. Ricdin-don offers to help Rosanie in hopes of obtaining her soul. In L'Héritier's version, which is of course based on the French civilizing code of behavior, Rosanie realizes that a confession is the right thing to do. Her morality and honesty contribute to her learning the name of Ricdin-don. She marries the prince and takes her "rightful" place as part of the royal family.

Early 18th Century Germany & Grimms' *Rumpelstiltskin* in Historical Perspective

Jacob Grimm recorded the first version of *Rumpelstiltskin* in 1808 supposedly from an *anonymous* oral tale; however, there is evidence that the Grimms were aware of the *Ricdin-Ricdon* version (Zipes, 1994, p. 53). The Grimm Brothers' tale, titled *Rumpenstünzchen,* was later recorded in the Ölenberg manuscript in 1810 (p. 52).

Rumpenstünzchen depicts the dilemma of a girl who could only spin flax into gold, therefore incorrectly performing her job. Zipes (1994) asserts, "her value was measured by her industriousness and yarn, and gold would have been a preposterously ironical symbol of her clumsiness and inability to learn to spin correctly…" (p. 56-57). Another distinguishable difference happens when Rumpelstiltskin hears his name, he says, "The devil must have told you," and he flies out the window on a cooking ladle.

In 1857, the Grimms published and rewrote their 1812 version of *Rumpelstiltskin*. Here, the maiden's father brags that his daughter can spin straw into gold. Zipes notes that whether this difference is conscious or unconscious, "…the Grimms were making a social-historical statement about the exploitation of women as spinners and the appropriation of the art/craft of spinning by men" (Zipes, 1994, p. 55-56). It is also important to note that in their 1857 version, Rumpelstiltskin gains a level of masochism; rather than departing on a spoon ladle, he tears himself in two, perhaps a western way to "fall on one's sword."

The differences shown above demonstrate that these tales were changed and incorporated the authors' values. Zipes (1988) speculates that the Grimms changed their tales to accommodate their middle-class values and Calvinist ideals. Rather than have the miller's daughter secretly come from royalty as in *Ricdin-Ricdon*, the miller's daughter was really the miller's daughter. This change in the story may be based on the Grimms' own challenges of being accepted by their fellow peers as young men. The Grimms did not come from an aristocratic background, and they were often shunned by classmates. Further, Martin Hallett and Barbara Karasek (1991) assert that the Grimms' motives for rewriting the folk tales as they did is based on Romanticism and nationalism.

> At the time when the modern Germany was being forged out of a patchwork of tiny states and principalities, there was a growing need to answer a new question: what does it mean to be German? At the same time, the Grimms were responding to the contemporary Romantic creed that the true spirit of a people was to be found not in the palaces or even the cities, but in the countryside, far away from urban corruption (pp. 3-4).

In sum, the Grimms changed "Rumpelstiltskin" to accommodate their values and beliefs; hence, the modification of the tale is a sociopolitical action. The authors purposely changed this folk tale.

Conclusion of Historical Overview

As stated earlier by Eagleton (1996) literature is instrumental in conveying social ideology to the masses. Is it possible that the Grimms consciously changed the lineage of the character of the miller's daughter to match that of a middle class person? Is it possible that someone, who although not born into royalty, could outsmart a king and a so-called helper (both men by the way) and enter into a position of wealth and power? Maybe this is what the Grimm Brothers hoped for themselves as they too encountered inequities because of their lineage. What is demonstrated by these two versions of Tale Type 500 is that the story was changed, and quite possibly because the audience has changed from the aristocracy to the middle class, and a different ideology was presented.

Folk and fairy tales are usually based on oral tradition. For generations they were retold by storytellers, and they were changed to meet the audience or storyteller's beliefs and values. That oral tradition allowed for an amalgamation of a group's reflective and re-imagined beliefs. Since stories were told orally, storytellers could easily modify the

stories as the culture modified its ideologies. Just as ideologies evolve over time, so do folktales. When a story is frozen in print, it somewhat freezes the ideology giving us a clear picture of the values and beliefs of the times and/or the storytellers. Similarly, Robert Darnton (1984) asserts, "Common sense itself is a social construction of reality, which varies from culture to culture" (p. 23). As with *Ricdin-Ricdon* and *Rumpelstiltskin*, the variants reflect the audience, the setting, and the era of the teller.

Part II: Reconstructed Versions of Tale Type 500

Traditional versions of Tale Type 500 are present in many different countries. *Tom, Tit, Tot* (e.g., Arbuthnot, 1952; J. Jacobs, 1967; Ness, 1997; Thompson, 1968b) is an English version. *Duffy and the Devil* (e.g., Phelps, 1981a; Zemach, 1973) is a Cornish version. *Whuppity Stoorie* (e.g., White, 1997) is a Scottish version. *Gilitrutt* (e.g., Simpson, 1972) is an Icelandic version. *King Olav, Master Builder of Trondheim Cathedral* (e.g., Christiansen, 1964) a Norwegian version. *Tucker Pfeffercorn* (Moser, 1994) and *The Girl Who Spun Gold* (Hamilton, 2000) adapt the story to the dialect, setting, and cultural aspects of Appalachia and the West Indies respectively. It is important to mention that the aforementioned Tale Type 500 versions take for granted that Rumpelstiltskin is evil.

This study examines reconstructed versions of Tale Type 500. I prefer to use the word *reconstructed* to describe a fairy tale that has been rewritten or updated. Reconstructed tales reflect the intent of the author to make something right, or provide a different ideology. Often the word *fractured* is used for rewritten tales that significantly modify a fairy tale. Fractured fairy tales are written to disrupt. To fracture means to break, to damage, to destroy, to cause great disorder, to go beyond the limits of, or to violate (Merriam-Webster Online Dictionary, 2004). To *reconstruct* means to construct again, reestablish, or reassemble (Merriam-Webster Online Dictionary, 2004) and there is a purposeful interrogation of the text.

In these modern reconstructed retellings, authors question Rumpelstiltskin's motive for actually wanting, or supposedly wanting, the child, and the authors significantly alter the fairy tale. Reconstructed versions explain why Rumpelstiltskin is

evil or is perceived to be evil. In contrast, the Grimm's Rumpelstiltskin is a wicked little man who takes advantage of the miller's daughter. The girl is presumed to be innocent whereas Rumpelstiltskin is presumed to be evil. However, the Grimms do not adequately develop either character, unlike L'Héritier, who copiously develops Rosanie. In the reconstructed versions, the authors elaborate on most of the characters. The following sections contains background information and summaries of twelve Tale Type 500 reconstructed versions that include picture books, stories in anthologies, and novels that are written for children and young adults.

A Deal is a Deal & Rumpelstiltskin: A Classic Tale by Alvin Granowsky (1993a)

Background Information. This children's picture book consists of two versions of Tale Type 500. One version, titled Rumpelstiltskin: A Classic Tale, is a traditional retelling of the Grimms' Rumpelstiltskin folk tale. The other version, titled *A Deal is a Deal*, a reconstructed fairy tale, is written from Rumpelstiltskin's point of view. The book is part of a series called *Steck-Vaughn Point of View Stories* and the format of the series is unique. The two stories are back-to-back and inverted with separate title pages; the reader needs to flip the book over in a vertical motion, thus displaying the cover to the other story.

The author, Alvin Granowsky, has written several point of view stories (e.g., *That Awful Cinderella & Cinderella: A Classic Tale* [Granowsky, 1993b] and *Bears Should Share! & Goldilocks and the Three Bears* [Granowsky, 1995]). Granowsky (1996) first began writing point of view stories as "…a spoof, good for laughs with kids" (p. 76). However, he soon realized that his books provided an opportunity "…of helping children understand the need for critical reasoning and fairness in our dealings with one another"

(p. 76). Moreover, Granowsky (1997) suggests that teachers can have students conduct a mock trial to investigate alleged villains in known fairy tales. He believes "...that using famous folk and fairy tales to introduce youngsters to the concepts of point of view and fairness can prove helpful" (Granowsky, 1996, p. 77).

Summary. In the traditional version, *Rumpelstiltskin: A Classic Tale*, Granowsky closely mirrors the Grimm Brothers' version; however, he often provides more details. This elaboration is exemplified in the scene when the miller's daughter tries to remedy her promise to the little man. In the Grimms' (1945) version, it simply states "...she had inquiries made all round the neighborhood for the names of people living there..." (p. 127-128). Granowsky's (1993a) version states, "...the queen was an exceptionally wise woman and reasoned, 'If the little man believes I cannot guess what he is called he surely must have a most unusual name'" (p. 16).

In *A Deal is a Deal*, (Granowsky, 1993a) Rumpelstiltskin recounts his side of the story. According to Rumpelstiltskin, the miller is not responsible for causing his daughter's predicament. Rather, the miller's daughter herself cunningly initiates a scheme by starting the rumor that she can spin straw into gold. "Yes, that crafty girl started all the talk about the miller's beautiful daughter who could spin straw into gold" (p. 4).

Rumpelstiltskin is perplexed about how the miller's daughter is aware of his talent of spinning straw into gold. Additionally, she is privy to his daily routine in which he passes a certain castle window to and from his way to work. On the first day of the girl's captivity, Rumpelstiltskin overhears a girl crying as he walks by the castle window. After learning her woes, Rumpelstiltskin offers to spin the straw into gold for her.

Rumpelstiltskin reminisces, "I was so touched by her story that I had no choice except to help her" (p. 8). Although Rumpelstiltskin is kind hearted, he is unable to bestow gold to the miller's daughter because of the "Gold Spinner's Guild" (p. 6). Accordingly, the policies of this guild indicate that he is not permitted to "…give away spun gold" (p. 8). Therefore, Rumpelstiltskin deduces that he should ask for compensation and the miller's daughter gives him her necklace. The next day, Rumpelstiltskin hears the miller's daughter crying again and he offers to spin straw into gold in exchange for her ring.

The third time that Rumpelstiltskin finds the miller's daughter crying, she has nothing left to offer as an exchange for the gold. By this time however, Rumpelstiltskin begins to realize the miller's daughter's true colors; the girl is conniving and deceitful. Rumpelstiltskin feels uncomfortable knowing that someday the miller's daughter will be the mother who raises the future ruler. Rumpelstiltskin thinks to himself, "If someone like the miller's daughter was going to raise the next king, the kingdom was headed for disaster" (p. 14). Since Rumpelstiltskin must ask for payment due to the Gold Spinners Guild, he proposes the deal which states that he will be given the firstborn child of the miller's daughter if she marries the king. Although Rumpelstiltskin asks the miller's daughter to consider cautiously the agreement, she readily accepts the deal. "Oh, all right!...You may have my first child" (p. 16). In the end, it is clear that the miller's daughter just wants to marry the king in order to become queen.

As in the Grimms' version, the miller's daughter becomes queen and a year later gives birth to the future ruler. Rumpelstiltskin appears before the queen and requests the child in accordance to their deal. Although the queen seems distraught at the idea of giving up her child, Rumpelstiltskin feels that he "…could be a much better parent than

the greedy king and his high-and-mighty bride" (p. 19). Nevertheless, the queen begs to keep the child and asks the little man to give her a chance to keep the baby by giving her a challenge. Out of pity for the miller's daughter and weary from quarrelling with her, Rumpelstiltskin decides to give the queen three days to guess his name. He assumes that this guessing game will prove difficult for the queen and allows the queen "…time to adjust to the idea of giving up the baby" (p. 20). Rumpelstiltskin does not anticipate that the queen will elicit help from others by sending guards to find his name. Rumpelstiltskin reflects:

> When I said that, I really meant for the queen to **guess** [emphasis in original] my name. I did not mean for armies of her subjects to go into every nook and cranny of the countryside to invade my privacy and search out my name (p. 20).

On the eve of the third night, one of the guards spies a little man in the woods. After overhearing the little man singing his name, the guard rushes to the queen with the news. When Rumpelstiltskin returns for the last time, the queen joyously "guesses" his name and then she opens a trap door causing Rumpelstiltskin to fall into the dungeon. Rumpelstiltskin concedes that he will be a prisoner forever. He is disappointed that he will not be able to raise a child and he longs for the reinstatement of his good name. In the end, Rumpelstiltskin learns that "…a deal is **not always** [emphasis in original] a deal!" (p. 25).

"The Name" by Priscilla Galloway (1995a)

Background Information. Priscilla Galloway's father strongly supported her efforts of becoming a writer. While in college during the 40's she had difficulties competing with the men who were returning from the war. In order to support herself,

she became a teacher and stayed in education for thirty-one years as an English teacher, a reading and language arts consultant, and a university instructor. She published her first children's book in 1980 and has written more than a dozen books. "Galloway has a penchant for retelling fairy tales and putting ancient myths in context with the modern world....she recasts villainous characters into more sympathetic roles" (Something About the Author, 1997a, p. 76).

The short story, "The Name," is part of a collection of eight interpretations of traditional tales for the young adult reader in the anthology, *Truly Grim Tales* (Galloway, 1995b). In this version of Tale Type 500, Galloway chooses not to use proper names for the main characters. Written in first person, characters are referred to as, father, daughter, miller, and the like. The narrator, Pel[17] (p. 2), refers to his own name only one time. This character resembles the character of the helper in Tale Type 500.

Summary. In this account of the tale, Pel is the only child of a widowed lord. As a child, Pel has a handsome home and many books, but nonetheless he lacks affection from his father. Pel, who has always been small and weak for his age, has the misfortune of becoming sick at age ten. Due to the illness, one leg becomes crippled and grows slower than the other leg. Despite his strange appearance, Pel falls in love with a golden-haired maiden and she falls in love with him. Later, she becomes pregnant. Unfortunately, the lovers are each promised to others; Pel is promised to an earl's daughter and the girl is promised to the miller's son. When Pel approaches his father to ask for his blessing to marry the maiden, the lord refuses, he says the girl is a simpleton,

[17] Pel is probably short for Rumpelstiltskin.

and he provides a dowry for the miller's son to ensure a quick wedding to avoid suspicion.

After Pel's daughter is born, he becomes overwhelmed with sadness, because he cannot be with his lover or his child. Not wanting to stay under his father's roof, he leaves home and finds solace in an abandoned hut that is hidden deep in the forest. He hires a shepherd boy to deliver food and supplies so he can live as a recluse. Twenty years later, the shepherd, now a grown man, tells Pel of a rich lord who is dying and that heralds are searching the land for the lord's son. Pel realizes his father is ill and curiosity prompts him to return home. On his deathbed, his father asks his son for forgiveness which Pel accepts.

At the funeral, Pel discovers that the old miller has died and the son is in charge of the mill. Pel does not see his betrothed, the golden-haired darling; he only sees the young miller whom she married. Later Pel discovers that the miller beat his wife several times and one time she "accidentally" fell down a flight of stairs which caused her death. The judge found the miller innocent, but he warned the miller that he would not overlook another accident.

Since his lover is dead, Pel decides to seek out their daughter. Before he is successful, the miller brags to the king that the girl can spin straw into gold. The king imprisons the daughter in the castle to prove her father's boast. Bribing the guards, Pel gets into the locked room. Although he does not divulge his identity, he offers to help the young maiden. Pel knows that the king is a fool, and the guards are corrupt. With payoff money, he directs the guards to remove the straw and replace it with his bags of gold. For two nights in a row, Pel helps the miller's daughter (his biological daughter) in return

for simple jewelry. On the third night, she has nothing to offer. Having missed the opportunity to enjoy raising his own child, Pel yearns to care for a grandchild. In addition, he does not want the greedy king or the abusive miller to contribute to his grandchild's rearing. In exchange for the gold, Pel asks that she promise her first-born child. The girl does not answer right away. It seems as though Pel's request disturbs her and she looks away with a shudder. "Her eyes fixed on the window....Outside, the gallows made a black 'L' upside down against the rising moon" (p. 10). Reluctantly, the girl agrees to the bargain.

After the third night of "spinning straw into gold," the miller's daughter marries the king and becomes queen. Pel attends the wedding bearing the most beautiful carousel shaped music box. Although the new queen does not recognize the wedding guest to be her secret helper, she loves Pel's gift best of all.

Feeling forlorn in his father's house, Pel returns to his humble hut. A year later, he learns that the queen has given birth to his grandchild and he returns to the kingdom to demand what he feels is rightly his. The queen pleads for his mercy. Strongly affected by his daughter's anguish, and needing time to think, Pel offers the queen three days to guess his name. The first two nights she is unsuccessful in naming him. On the eve of the third night, Pel is in turmoil; he tries to decide if he should raise his grandchild or send a messenger with his name to the queen. The story ends with Pel contemplating his choices.

> Tonight I must decide to leave the queen my daughter forever ignorant, and to raise this child myself.

> Or tonight I must summon my messenger and send him to her, letting her know that elfish name of which my father was so proud (p. 15).

The ending is left open, and the reader must speculate or make the decision about what Pel will do.

"Straw into Gold" by Vivian Vande Velde (1995/2000g)

Background Information. Vande Velde's short story, "Straw into Gold", is one of thirteen rewritten fairy tales in Vivian Vande Velde's (1995), *Tales from the Brothers Grimm and Sister Weird* anthology. Stories include "Little Red Riding Hood" and "Hansel and Gretel" are described as "upside down and inside out" (back cover). "Straw into Gold" is Vande Velde's first adaptation of Tale Type 500 and this version appears again in her anthology, *The Rumpelstiltskin Problem* (Vande Velde, 2000f) and includes five different other reconstructed Tale Type 500 versions (for more information, see page 118).

While a stay-at-home mother, Vande Velde began taking a writing course; this experience activated her career as a writer (Something About the Author, 2003, p. 172). Vande Velde always enjoyed fairy tales, but "thought the characters should be a little different – not quite so perfect" (Authors and artists, 2000, p. 185). Although she writes fantasy stories, Vande Velde creates ordinary characters who deal with extraordinary circumstances. "Often the people in my stories are uncomfortable with the way they look…or they find themselves having to take charge in a situation for which they are totally unprepared…by the story's end – they can cope after all" (2000, p. 189).

Summary. The mill burns down leaving the miller and his daughter, Della, penniless. In order for them to get back into business, the miller concocts an idea. He

will tell the next rich passerby that his daughter, Della, can spin straw into gold. If the person supplies the straw, his daughter will gladly spin for three gold coins, but only spin at night and with no one watching. The daughter questions her father's reasoning since she is not a good spinner of wool, let alone able to spin straw into gold. The miller explains that of course he knows Della cannot spin straw into gold, but since he will tell the person that she can only spin alone and at night, she will be able to sneak out, stealing three golden coins to use to rebuild the mill. When Della protests and says that his plan is dishonest, the miller says that they will repay the rich person whom they trick once they are back to milling. Not liking the plan, but not offering an alternative solution, the daughter agrees.

Inevitably, the king happens to be the first rich passerby. The miller informs the king that his daughter will spin straw into gold in exchange for three gold coins. When the king inquires why they are dressed in rags if Della can do this profitable task, the miller explains that her spinning wheel was burned in the fire. The greedy king agrees to the offer; but much to the conspirators' disappointment, the king locks the daughter in the castle with straw and locks the miller in the dungeon until the straw is spun to gold. Thus the king spoils the miller's plan.

While Della hopelessly cries in the locked room, Rumpelstiltskin, a handsome elf, tall and slender with pointy ears, appears. He hears Della crying and asks if he can help. Unfortunately, Rumpelstiltskin cannot spin straw into gold, but he offers to acquire gold coins from his world. Together they devise a plan in which Della throws the straw out the window and Rumpelstiltskin gets more gold. The first night, Rumpelstiltskin provides gold in exchange for her mother's ring. On the second night, Della has three

gold coins, payment from the king, to offer Rumpelstiltskin. On the third night, the king agrees to marry Della if she spins one more time; however, he does not pay her for the second round of spinning. Alas, Della has nothing to offer Rumpelstiltskin for his help, but he spins the gold for Della nonetheless.

As promised, Della becomes queen and tells the king that she can only spin three times for any one person. Subsequently, the king tells his subjects that now that Della is queen, she will not spin again; however, secretly he resents his new bride, because he wants more gold. A year later, Della gives birth to a baby girl. Sadly, the conceited king wants a boy and he refuses to see or name his daughter. Della is disheartened by the king's self-centeredness and she begins to weep. Rumpelstiltskin appears in the nursery and asks how he can help. Together they devise a plan that might make the king pay more attention to his new princess daughter.

Della tells the king that a "wicked old elf" (p. 37) taught her how to spin straw into gold in exchange for her firstborn child and now his daughter is in danger because the elf might kidnap her. In spite of this, if they can guess the elf's name within three days, they can break the agreement. The king pays little heed to this threat and does the bare minimum to obtain the name. Eventually, Rumpelstiltskin has to position himself near the castle so that when a servant passes by he will see the elf dancing around a fire while singing his name. Nonetheless, on the last day to guess the name, the king is more interested in himself rather than in the queen or his daughter. "But the king looked, instead, at his reflection in the mirror and blew kisses to himself" (p. 40).

The queen thinks to herself, "No one can change straw into gold…some things are just straw, and some things are gold, and sometimes you just have to know which is

which" (p. 40). Della realizes that Rumpelstiltskin truly cares about her and her daughter and as a result, she asks Rumpelstiltskin if they can go with him to his world and the reader can infer that they marry. Della and Rumpelstiltskin live happily ever after.

Rumpelstiltskin's Daughter by Diane Stanley (1997)

Background Information. The author and illustrator of *Rumpelstiltskin's Daughter,* Diane Stanley, did not realize that she wanted to create children's books until she began to raise her own children. When her daughters were young, she visited the library regularly to find books to read to her children. She became interested in nonfiction picture books for children and found them to be both entertaining and a valuable teaching tool. Stanley acquainted herself with the business by researching bookmaking and experimenting with illustration techniques. At the first showing of her portfolio, the editor from Little Brown immediately gave her an assignment. Stanley began illustrating books in 1977 and later worked as the Art Director of Putnam before she began writing her own books (Something About the Author, 2000a).

Meredith Charpentier of Macmillan encouraged many of Stanley's book ideas and was the first editor to accept her first book, *The Conversation Club* (Stanley, 1983). The two women developed such a close relationship that Stanley named the miller's daughter, in *Rumpelstiltskin's Daughter,* Meredith. In writing this reconstructed fairy tale, Stanley wondered, "Why would the miller's daughter marry the king who had been tormenting her?" (Book jacket). Admittedly, Stanley enjoys creating humorous stories, and states, "My unabashedly feminist fairy tale was sheer pleasure" (Contemporary Authors Online, 2003). Stanley continues to write and illustrate books, mostly picture-book biographies because she finds the work both challenging and satisfying.

It is important to note, *Rumpelstiltskin's Problem* is gaining popularity in and out of the classroom; recently two theater companies adapted the story, one as a play (Zachary Scott Theatre Center, 2002) and the other as a musical (Marshall & Battle, 2002). Further, Macmillan/McGraw-Hill (2000), a publisher of educational materials, includes the story, *Rumpelstiltskin's Daughter*, in its Reading and Language Arts Program website.

Summary. The story begins similarly to the Grimms' version of *Rumpelstiltskin*; however, on the third night of straw spinning, the story takes a 'spin' in another direction. Rumpelstiltskin asks the miller's daughter, Meredith, if he can adopt her firstborn child after she becomes queen; unexpectedly Meredith offers him an alternative solution. She affirms that she is fond of short men who like children and she would rather marry Rumpelstiltskin than the king.

Years later, they have a daughter and the family enjoys life on a quiet farm. Rumpelstiltskin only spins straw into gold when the family needs money. When the girl is a teenager, she sometimes goes into town with the gold. Over time, the goldsmith becomes inquisitive about the daughter and the strange gold shaped in spirals. Word about the gold is expressed to the king and he said, "I once knew a miller's daughter who could make gold like that" (p. 9, unnumbered). The king sequesters the girl. He locks her in a tower with straw and demands that she spin straw into gold.

Although the girl knows that her father, Rumpelstiltskin, can remedy her predicament, she does not request his help; she knows the greedy king would take him prisoner as well. When the king inspects the straw-filled room the next morning, he is dismayed to find no gold. The girl informs the king that she does not know how to spin

straw into gold, but she thinks she remembers how her grandfather made it. She explains that her grandfather (the miller) grew gold, and she convinces the king that if he wants to grow gold, he needs to give gold coins to the poor farmers so they can buy seeds. During the summer months, the king impatiently waits while the "gold" is growing. When Rumpelstiltskin's daughter says the gold is ready, the king returns to the fields and surveys gold everywhere (fields of golden wheat). The jubilant farmers shower the king with fresh bread and goodies as a token of their appreciation.

The king wants more than golden wheat, and he asks Rumpelstiltskin's daughter if she remembers another way to make gold. The girl tells the king that she thinks her grandfather knitted gold. She persuades the king to provide knitting needles and yellow yarn for the grannies in the countryside. When the king returns to the countryside, the peasants shower him with socks, sweaters, and the like.

The king is so pleased with the admiration of his subjects that he announces that he will make Rumpelstiltskin's daughter his wife; however, the girl refuses his proposal. She asks to be appointed Prime Minister and the king grants her this position. In the end, the reader learns that the girl's name is Hope. Hence, her name symbolizes her role in the story.

Spinners by Donna Jo Napoli and Richard Tchen (1999)

Background Information. This novel is based on the folk tale Rumpelstiltskin and is cleverly written to answer the often-asked question: Why did Rumpelstiltskin want the Queen's child? Written for the young adult reader, this retelling explicates the notion that things are never as simple as they seem.

Donna Jo Napoli, a linguistics professor, turned to writing after she had a miscarriage. By writing letters to a close friend, she found solace and a deep awareness that writing allowed her to be whoever she wanted to be (Something About the Author, 1997a, p. 164). Napoli writes juvenile fiction as well as nonfiction for adults and has "…planned a series of amplifications and reinterpretations of fairy tales" (Authors & Artists for Young Adults, 1998, p. 198). In her young adult novel, *Zel* (Napoli, 1996), an adaptation of Rapunzel, "…Napoli's version allowed the reader sympathy with the witch and deep psychological insight into the motivations of all the characters (Authors & Artists for Young Adults, 1998, p. 198). Napoli's co-writer, Richard Tchen, is a "writer of education materials for children and teachers, specializing in mathematics and the environment" (Something About the Author, 2001, p. 217). *Spinners* is Tchen's first novel.

Summary. The story begins with a young man and woman[18] who are deeply in love and are both spinners. They desperately want to marry, but the girl's father demands an atypical request, a dowry[19] (p. 8), something that the young man cannot afford. He is a tailor, who knows the craft of weaving, and the young girl is a spinster who can shear and spin. The young lovers know that together they can make a good living. However, after the girl's father insists that he receive a dowry, he finds a miller who will provide one, and he promises his daughter to the miller. Out of desperation, the tailor boasts that

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[18] Napoli and Tchen do not give names to these two characters.

[19] A dowry is commonly referred to the gift that a woman or her family gives to the groom. "The money, goods, or estates that a woman brings to her husband in marriage" (Merriam-Webster's Collegiate Dictionary, 1986). A dowry can also be a gift that a groom presents to his bride's or her family. "A gift of money or property by a man to or for his bride" (Merriam-Webster's Collegiate Dictionary, 1986).

he can dress the girl in gold. The girl's father declares that if the young tailor can dress his daughter in gold before the next full moon, then he may marry her.

The tailor cannot afford to buy gold; he must figure out a way to make gold cloth himself. Since his talents are tailoring and spinning, he plans to spin the golden thread himself. First, he needs a spinning wheel and he decides that his best choice is to ask an old, blind spinster who lives by herself. Much to his chagrin, the spinster refuses to lend or sell the spinning wheel. Therefore, without her blessing, the tailor takes the wheel for his spinning needs.

Because he has an abundance of straw and it is golden color, the tailor decides to try spinning straw into golden thread. After many failed attempts, the tailor miraculously finds a way to make the straw look and feel like gold thread. He does not know if this miracle is a result of the old spinster's spinning wheel or if he has a special talent. He becomes obsessed with spinning and he spins intensely and continually so much so that his leg, which controls the pedal, begins to twitch, throb, and cramp up. Even when he stops spinning, his leg moves uncontrollably in the movement of the pedal. His loved one massages his leg trying to ease the pain and discomfort, so that he can continue to weave the thread. At this point, his leg is will not stop twitching, and it begins to look contorted. Despite his aches, the tailor sews a dress for his bride-to-be. However, because the tailor is hobbling when he presents the gold dress to the father, the father demands the tailor to return during the daytime, so he can inspect his health.

The tailor's leg does not improve and the father postpones the wedding until the tailor's leg is normal again. Unbeknownst to anyone else, the girl is pregnant with the tailor's child. She does not want to wait for his leg to heal, and she does not want to

marry the tailor in his crippled, contorted, and ugly state (she calls him rumpled). Alas, the girl has fallen out of love with the tailor, and she marries the miller. Although the tailor's leg and body continue to worsen by twitching and shaking, he fixates over the girl and watches her from afar. Soon he realizes she is pregnant with his child. During the birth of his child, his beloved dies and his daughter is born. The miller assumes that the child is his. Dejectedly, the lonely and crippled tailor forsakes his town and hobbles away to start a new life.

The tailor wanders from town to town and works for food and a place to sleep. He never stays in one place long enough to make friends, nor is he accepted as a human being. The people he meets consider him a twisted, crooked, hunched-over spinner not worthy of personal interaction. One day the king's woman servant, Elke, notices the quality of the tailor/spinner's work and offers him an exclusive job as the king's spinner. In exchange for the fine skeins, Elke provides him a little house in the woods, and she brings him wool and other supplies.

Meanwhile, when the miller's daughter (whose biological father is really the tailor) is ten years old, the miller becomes depressed, and the mill is in danger of being sold. The young girl, Saskia, must assume the responsibility of providing for herself and the miller. Using her mother's spinning wheel, she learns to spin yarn to sell. Over the years, she becomes a fine spinner and enjoys experimenting with different fibers, creating the most exquisite and unusual skeins. One day, Elke notices the girl's fine skeins, buys them, and takes them to the king. He is so pleased with Saskia's yarns that he summons her to the castle. Saskia's father, the miller, brags to the king, "my daughter can spin

straw into gold" (Napoli & Tchen, 1999, p. 109). The king locks the girl into a room full of straw so that she can confirm her father's words.

Elke knows that the crippled man is fond of the young spinner who creates exquisite skeins, but she does not know that Saskia is the tailor's daughter. (Before retreating to the reclusive cottage, the tailor noticed Saskia selling her wares in the marketplace. He suspected that she was his daughter and he often asked Elke to bring news about the girl.) Elke visits the tailor in his little cottage and tells him about the miller's foolish boast and the king's threat that the miller's daughter will be killed if she cannot spin straw into gold.

At this point, the story begins to parallel the Grimms' *Rumpelstiltskin.* With Elke's help, the crippled man is able to enter the locked room where he meets his daughter for the first time. He does not tell Saskia that he is her biological father, but he does offer to spin the straw into gold in exchange for her necklace (the same necklace he gave her mother). The second night he spins again for Saskia and barters for her ring. On the third night, the king said she only needs to spin one more time and then she will become queen. However, Saskia has no material item to offer the magical helper so she offers him her body. The contorted spinner is furious that the girl does not realize that he is her father. She only sees him as a crippled man, as did her mother. At first, he considers not helping her in which case she will be killed by the king. However, he decides to offer a different bargain; he will spin the straw into gold for her first-born child. Reluctantly, the miller's daughter agrees to the deal "'A life for a life,' she says. 'May God forgive us both'" (Napoli & Tchen, 1999, p. 133).

Saskia becomes queen. Because of her bargain with the spinner (her father), she does her best not to become pregnant. Her efforts[20] are in vain, as she becomes pregnant. During this time, the tailor prepares for the day that he will get his grandchild. He exercises regularly; this strengthens and somewhat straightens his crippled body. He also spends time repairing the cottage so that it is not drafty, and he makes the furniture that will be needed. When he goes to the castle to claim the child (his grandchild), the queen begs him to let her keep the child. The man allows Saskia three days to guess his name. If she cannot, he will take the child.

On the eve of the third day, the man dances and sings around the campfire, saying the name that Saskia's mother gave him because of his crippled form. (It is implied that Elke or a guard spies the man while he dances around his fire and sings his name.) The next day, Saskia "guesses" his name, Rumpelstiltskin. He is so upset he stomps through the floor, causing his bad leg to wedge between the floorboards. When he tries to retract his leg, he has to pull so hard that he rips the leg from his body and he hops away.

"Granny Rumple" by Jane Yolen (2000a)

Background Information. One of the most prolific writers of children's and young adult literature, Jane Yolen "…is the creator of approximately three hundred books" (Something About the Author, 2000b, p. 212). After graduating from Smith College, Yolen tried her hand at journalism, but she found that her heart was in fiction writing. Having difficulty getting her own works published, she worked as an editor for various publishers and at times was a ghostwriter. In the early 1960's, Yolen met and was mentored by Frances Keene whom Yolen affirms, "…taught me to trust my

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[20] She washes daily with vinegar.

storytelling ability....She also pushed me into delving deeply into folklore while at the same time recognizing my comedic talents" (Something About the Author, 2000b, p. 216). Another influential editor in Yolen's life was Anne Beneduce who considered Yolen to be "the American Hans Christian Andersen" (Something About the Author, 2000b, p. 212). "Yolen is perhaps best known as a writer of original folk and fairy tales and fables with a strong moral core" (Something About the Author, 2000b, p. 213).

Yolen's (2000b) anthology, *Sister Emily's Lightship and Other Stories,* is a collection of twenty-eight fantasy tales and fairy tale adaptations. She has often wondered about the moral center of *Rumpelstiltskin* and responds with "Granny Rumple," a reconstructed version of Tale Type 500. She believes that the *Rumpelstiltskin* tale is basically an anti-Semitic story. Yolen's scrutiny of the tale may explain hidden or underlying messages in the Grimm version. Yolen's (2000b) afterword for her story "Granny Rumple," brings the possible religious connotations of *Rumpelstiltskin* to the foreground:

> I was considering the moral center of the story. Something was horribly wrong. Here was a miller who lies, his daughter who is complicitous in the lie, a king only interested in the girl if she can produce gold. And the only upright character in the tale is sacrificed in the end.
>
> So I looked more carefully at the little man, Rumpelstiltskin, himself. He has an unpronounceable name, lives apart from the kingdom, changes money, and is thought to want the child for some unspeakable blood rites. Thwack! The holy salmon of inspiration hit me in the face. Of course. Rumplestiltskin [sic] is a medieval German story. This is an anti-Semitic tale. Little man, odd name, lives

far away from the halls of power, is a moneychanger, and the old blood rites canard" (Yolen, 2000b, p. 288).

Yolen's redaction clearly highlights Anti-Semitic overtones; for instance, Rumpelstiltskin physically resembles some Anti-Semitic illustrations that depict Jews as a short devil with long ears. The notion that Jews wanted children for 'blood rites' is an example of what Christians propagated to create hate against the Jewish people (Wistrich, 1991). The most obvious anti-Semitic depiction of Rumpelstiltskin is as a moneychanger. A moneychanger is a person who loans money for interest or a repayment of the principle, plus more (Wistrich, 1991).

In addition to Yolen's assertions that *Rumpelstiltskin* is anti-Semitic, I would add that of the payment of jewelry for spinning straw into gold is more evidence of anti-Semitism in the Grimms' version. In "Rumpelstiltskin," (Grimm & Grimm, 1987) the miller's daughter owned two valuables which she used as payment for Rumpelstiltskin's help. Christians believed that amulets or magical charms, such as jewelry, could keep a Jewish person from harming them (Hsia, 1989, p. 89). After the girl forfeited these items, Rumpelstiltskin bargained for the child. It is possible that the jewelry was symbolic of amulets.

Summary. In Jane Yolen's short story, "Granny Rumple," she wittily describes Granny Rumple as a Yolen ancestor. This version of Tale Type 500 is purportedly based on a story about Rumpelstiltskin's wife, Shana, or Granny Rumple as she was know by her descendants. Yolen speculates that Granny Rumple acquired her name either because family members were jealous of Granny Rumple's great beauty or the name was inaccurately translated from Yiddish. When Shana marries, everyone is surprised about

the choice of her spouse. Because of Shana's beauty, she could have married the Rabbi's son or others in the village who have wealth or social status; but she married Shmuel, the moneylender. "…he was small, skinny, and extremely ugly, with his father's large nose spread liberally across his face" (p. 45). Despite his ugliness, Shmuel is kind, gentle, and enjoys making others happy. Nevertheless, Shana's marriage to Shmuel tragically ends after one year when Shmuel is murdered by angry mob. Below are the events that directly precede his unwarranted death.

The Miller boasts to the mayor that his daughter, Tana, can spin and weave cloth "…as beautiful as the gold coats of the Burgundian seamstresses" (p. 47). Now Tana must validate her father's allegation or they will both have their heads cut off. On his way to work, Shmuel overhears Tana crying. Tana explains that she is not as talented as her father has claimed. Taking pity on the beautiful maiden, Shmuel offers Tana money, *at no interest* [emphasis in original] so she can purchase the needed cloth.

The cloth amazes the mayor and he feels compelled to acquaint his son, Leon, with the creator of such an elaborate cloth. A week later, Shmuel passes Tana's window and again she is crying. Although she is engaged to marry Leon, first she must single-handedly create "wedding costumes". Unfortunately, Tana not only lacks the ability to spin splendid cloth, she is also an inadequate seamstress. Again, Shmuel offers Tana money; however, this time she will need to pay interest on the loan. Shmuel knows she will marry the rich mayor's son and she will have the funds to repay the loan. Tana agrees to the loan with interest.

Leon and Tana marry and a year later Tana gives birth to their child. Concurrently, Tana's loan is due. Unbeknownst to Shmuel, Shana (Granny Rumple)

visits Tana to claim the debt because Shana knows that a male, especially a Jewish male, "…would never have been allowed into the woman's section of a Christian house, never allowed near the new infant" (p. 51). Shana tells Tana that she wants the money that is owed to her husband. Tana denies that she ever borrowed the money and begins to scream, "Demon! Witch! Child stealer!" (p. 52) and Shana flees.

Afraid that her scheme will be revealed, Tana fabricates a story about a "little, ugly, black imp with an unpronounceable name who had sworn to take her child for unspeakable rites" (p. 53). The Christians automatically assume that the horrific little man with the unpronounceable name must be a Jew.

> Who but a Jew, after all, was little and dark….Who but a Jew had an unpronounceable name….Who but a Jew would steal a Christian child, slitting its throat and using the innocent blood in the making of matzoh…Besides, it had been years since the last pogrom (p. 53).

Because of Tana's accusations, the Christians organize a pogrom[21] and search for short ugly men who fit Tana's description. The next day, Shana finds her husband dead. Overcome with grief and guilt, she scars her own face and her hair turns white during mourning.

The Rumpelstiltskin Problem by Vivian Vande Velde (2000f)

Background Information. Vivian Vande Velde (for more information about the author, see page 104) feels that the traditional *Rumpelstiltskin* folk tale does not make

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[21] Pogrom is "(Russian: 'devastation,' or 'riot,') a mob attack, either approved or condoned by authorities, against the persons and property of a religious, racial, or national minority. The term is usually applied to attacks on Jews in the Russian Empire in the late 19th and early 20th centuries" (Encyclopædia Britannica, 2003).

sense and her response is the creation of reconstructed versions. *The Rumpelstiltskin Problem* (Vande Velde, 2000f) is a collection of six short stories of Tale Type 500. One of the six stories, *Straw into Gold,* first appeared in Vande Velde's (1995) anthology *Truly Grim Tales* (for more information, see page 104). In the author's note, Vande Velde speculates that the problem with Rumpelstiltskin is that the real story has been lost in the oral retellings. She insinuates that storytelling is analogous to the telephone game. When children play the telephone game, by the end, the information that is generated does not resemble the initial input. Vande Velde asserts the reason *Rumpelstiltskin* does not make sense is that important information was mixed up or omitted during transmission or retelling; "...little by little along the way bits and pieces had been left out or misheard, other words had been added, details were lost, the sense changed – and the final message was usually totally different from the original" (Vande Velde, 2000f, p. vii).

Vande Velde highlights events in the Grimms' version of *Rumpelstiltskin* she feels are questionable. For example, she wonders what made the miller say that his daughter could spin straw into gold. "Now, no matter the reason the miller said what he did, you'd think that in reality he would have noticed that his daughter doesn't actually know how to spin straw into gold" (p. viii).[22] When the miller's daughter agrees to the bargain of giving away her child, Vande Velde conjectures that the girl has the same poor parenting skills as her father. "Obviously the miller's daughter is no more a responsible parent than her father is, for she agrees to the bargain" (p. x). Further, Vande Velde

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[22] Vande Velde ignores the convention of the tales which propose impossible tasks, and the fathers who bind their daughters to contracts they themselves have made (W. Moebius, personal communication, December 10, 2003).

sarcastically questions why the miller's daughter would want to marry the king. "Swept off her feet because he's such a sweet talker ('Spin or die'), she accepts the king's proposal" (p. x). This inquiry sparked the conceptualization of six new versions.

"A Fairy Tale in Bad Taste" by Vivian Vande Velde (2000c)

Summary. "A Fairy Tale in Bad Taste" is about a troll named Rumpelstiltskin who yearns to experience the taste of a human baby. Knowing that it would be difficult to snatch a human baby, Rumpelstiltskin devises a plan to trick a human into giving him a baby. He convinces a poor miller that the king enjoys a good joke and the king will give money to the humorist. Rumpelstiltskin persuades the miller to fabricate a story about his daughter, Siobhan. He suggests that the miller say that Siobhan can spin straw into gold. In the meantime, Rumpelstiltskin convinces the king that the miller and his daughter are starving and a night or two in the castle might help the girl. When the miller tells the king that his daughter, Siobhan, can spin straw into gold, the king maintains the façade and pretends to believe the miller's boast. The king orders the miller's daughter to accompany him to the castle. Remembering what Rumpelstiltskin had told him regarding the miller and his daughter being starved, the king's intention is to provide a healthy meal for the girl, and then he will send her home with payment for supposedly spinning straw into gold.

When Siobhan arrives at the castle, the king gives her a hearty meal and a beautiful gown to wear. At first, Siobhan is not pressured to spin straw into gold. That is, the king does not command Siobhan to perform the task of spinning nor does he threaten her life in any way. However, Rumpelstiltskin secretly visits Siobhan, and he declares that the king wants straw spun into gold, or the king will have her put to death.

He convinces Siobhan that he overheard the king talking and that the king is serious about wanting her to spin straw into gold. Since Siobhan does not know how to spin straw into gold, Rumpelstiltskin offers his help. He bargains for her belt buckle in exchange for his magical assistance.

In the morning, the king is unexpectedly surprised to find the room full of gold. Although the king does not ask Siobhan to spin again, when she is alone in the room, Rumpelstiltskin tells her that he eavesdropped on the king. The troll tells her that she must spin again or the king will kill her. This time Rumpelstiltskin bargains for the clasp on Siobhan's gown. When the king sees the second room of gold, he asks Siobhan to marry him. However, Rumpelstiltskin convinces Siobhan that he knows the king wants more gold and that she had better spin for him. Siobhan offers him jewels that the king, now her fiancé, gave her. Rumpelstiltskin only shakes his head and states that he cannot make up his mind. Rumpelstiltskin says, "I'll spin the straw for you tonight, and let you know later what you must pay me" (p. 12). Siobhan makes the mistake of agreeing to the bargain without knowing the conditions.

The next day the king announces his engagement to Siobhan. Later, Siobhan learns how to spin the gold on her own.

> Apparently Siobhan was much cleverer than Rumpelstiltskin had first thought, and had been paying much better attention than he had ever suspected while he spun, for in the coming days she began to spin straw into gold on her own (p. 13).

Eventually the king and queen have a baby and Rumpelstiltskin returns to the castle. Rumpelstiltskin tells Siobhan that he has decided what he wants in return for his

help; he wants the baby. The queen begs for time and he agrees to return in a day. When Rumpelstiltskin returns the next day, the king offers the troll a deal.

> We propose a riddle. If we guess your name, you go away and leave us alone and promise never to bother another human family. If we don't guess your name, you get to have our second-born child as well as our firstborn (p. 15).

Rumpelstiltskin believes he cannot lose, and he agrees to the double or nothing deal. Unforeseen by Rumpelstiltskin, his own brother is conspiring with the king and queen. Apparently, Rumpelstiltskin ate his brother's wife, Myrna. His brother wants revenge. When Rumpelstiltskin learns that his brother has foiled his ploy, Rumpelstiltskin becomes so angry that he stamps so hard he falls head first into a hole with just one leg sticking out. His brother grabs onto Rumpelstiltskin's leg. Regardless, the leg breaks off, and it is eaten by the brother.

"The Domovoi" by Vivian Vande Velde (2000b)

Summary. This short story describes an incident concerning a domovoi that lived in Russia long ago. A domovoi [*pl* domoviye] is a short, hairy creature, "…looking something like an overstuffed teddy bear with long fur, a small nose, and very nimble fingers" (p. 41). Domoviye have magical powers and they live under houses. Their goal in life is to keep the inhabitants of the house happy in return for a saucer of cream each night.

One night, a domovoi named Rumpelstiltskin, who lives under a castle, hears a girl crying. Not wanting anyone in the castle to be sad he asks the girl, Katya, why she is crying. Katya, the daughter of a miller, tells Rumpelstiltskin that in a drunken stupor her father bragged to the king that his daughter could spin straw into gold. Since

Rumpelstiltskin's only objective is to keep all of the residents happy, he offers to spin the straw into gold for her so that the king will not execute her. The domovoi asks for nothing in return. Nevertheless, the miller's daughter insists that he take her ring. Still wanting to please Katya, he accepts the ring.

The next night, Rumpelstiltskin hears Katya crying again. She offers him her gold necklace if he will spin for her. Rumpelstiltskin agrees to take the necklace to make her happy. On the third night, Katya has nothing to offer but says, "All right, all right. I promise to give you my firstborn child" (p. 53). Rumpelstiltskin knows that the bargain is wrong and he will never take the child. However, since he wants to keep Katya happy, he does not refuse the bargain. Assuming that Katya will forget her promise, Rumpelstiltskin spins the gold for her.

After Katya, the queen, gives birth to the child, she tells the king that she was forced to promise her child away to the domovoi. Although Rumpelstiltskin never hid his name from Katya, she tells the king that she must guess his name. Rumpelstiltskin, feeling unwanted, leaves the castle at once. Although he goes to another home, he still senses the unhappiness in the nearby castle. He knows that they think he will return for the child.

Because he wants the king and the members of the castle to be happy, Rumpelstiltskin returns to the castle and spells his name on the nursery floor. Neither the king, the queen, nor the servants are able to decipher how to pronounce Rumpelstiltskin's name. The moment the queen mentions a multisyllabic name beginning with the letter R, Rumpelstiltskin burrows into the ground. He tunnels underground until he is far away from the castle and he finds a new home.

"Papa Rumpelstiltskin" by Vivian Vande Velde (2000e)

Summary. The miller, Otto, brags to the townspeople that his daughter, Christina, can spin straw into gold. The greedy king hears about Christina's presumed talent and he summons her to the castle to complete the impossible task. Since Christina is a clever girl, she devises a plan before saying good-bye to her father. Secretly she gives her gold necklace to her father and asks that he take it to a goldsmith to "…melt it down and draw it out into gold wire" (p. 65). Although the king provides Christina with a spinning wheel, she requests her own spinning wheel. When the miller returns with his daughter's spinning wheel, he secretly indicates where he stashed the gold wire under the seat. That night the daughter throws the straw out the window and the miller fills his wagon and delivers it to the royal stables. The stable master is very thankful for there seems to be a shortage of straw at the castle.

When the king sees the tiny amount of gold in relation to the straw provided, he is disappointed. Foolishly, Otto, who thinks he is defending his daughter's honor, says she needs more straw. To remedy his imprudent statement, Otto returns that evening with a pillow. He informs the guards that she needs her pillow on which to sit while spinning. Tucked inside the pillow are two golden wires. Otto, the miller, informs Christina that he needed to sell all of their clothes and furniture to pay for more gold.

The next morning, the king is so pleased that he promises he will make Christina his wife after one more night of spinning. However, as queen, she will be obligated to teach the servants how to spin straw into gold. That evening, Otto brings another pillow for his daughter. He needed to sell the mill in order to buy more gold. This time Christina is in a different room, one large enough to hold more straw. Unfortunately, her

father cannot position his wagon under the window because the moat is in the way. Therefore, Christina just throws the straw outside of the window and it lands in the moat.

The next morning, when the king sees Christina, she is crying. She says that the little man who taught her how to spin straw into gold made her promise her first-born child. Nevertheless, the king assures Christina that he can protect the child and he proceeds with the wedding plans.

That afternoon, Christina is dressed in royal jewels in preparation for the wedding. Suddenly her father, thinking he is disguised since he has covered himself in soot, bursts through the door claiming he is the little man who taught the miller's daughter how to spin. Of course, no one believes him and Christina has to think quickly. She directs her father toward the window and the two of them jump into the pile of soggy straw. The king's guards try to capture the father and daughter, but the pile of straw blocks them.

With the royal jewels, Christina and Otto are able to start a new life in a different kingdom. Christina tells her father that she will tell the new neighbors all about her wise father who outsmarted the king. "Now Otto knew that if being called ingenious was risking ridicule, being called a tricker-of-kings was risking getting one's head chopped off" (p. 79). Otto grasps Christina's line of reasoning and promises not to tell foolish lies.

"Ms. Rumpelstiltskin" by Vivian Vande Velde (2000d)

Summary. In this version of Tale Type 500, Rumpelstiltskin is female. As a child, Rumpelstiltskin was unattractive and as she grew, she became even uglier. Rumpelstiltskin's only wish is to be loved and to love another. Unfortunately,

Rumpelstiltskin never had a friend or boyfriend. By adulthood, she was bitter, lived alone, and taught herself magic.

One day, Rumpelstiltskin overhears a girl crying from the other side of her fence. Spying on her neighbor, she sees the miller's daughter, Luella, being taken away by the king's guards. Rumpelstiltskin is understandably curious. She sneakily follows the guards escorting Luella to a room in the castle. Rumpelstiltskin spies Luella being locked away. Using witchcraft that evening, Rumpelstiltskin ascends the castle wall and looks into the room that entraps the miller's daughter. First, she notices the bales of hay, then she notices Luella's natural beauty. Rumpelstiltskin says, "Luella. What's happened? What's going on?" (p. 83). Luella does not recognize Rumpelstiltskin as her neighbor; additionally, she mistakes Rumpelstiltskin for a little man. She explains that her father wanted to impress the king so he told him that his daughter could spin straw into gold. She asks the "little man" for help.

Rumpelstiltskin, who believes that good-looking girls always get their way, thinks that she can teach Luella a lesson, and she agrees to help. On the first night, in exchange for a gold ring, Rumpelstiltskin spins the straw into gold. The next night, Rumpelstiltskin performs more magic and negotiates a necklace with a locket. On the third night, the king pledges to marry Luella if she spins one more time. Having nothing left to bargain with, Luella promises the "little man" anything, so Rumpelstiltskin requests her first-born child. With just a little objection, Luella accepted the offer, stating, "First children are always brats, anyway" (p. 91).

A year later, after the queen gives birth to a daughter, Rumpelstiltskin requests that the queen abide by her end of the bargain. Luella offers Rumpelstiltskin everything

except the child. The king, who already knows about the bargain, walks in the room, and he pleads with the magical helper. Rumpelstiltskin offers them an opportunity to keep the baby. She gives them five chances to guess her name. After the fourth guess, the miller enters the room with the intention of visiting his new grandchild. Immediately he recognizes his next-door neighbor and says her name *Rumpelstiltskin*. The king repeats Rumpelstiltskin and with an angry stamp of her foot, she flees the castle. Vowing to stay a recluse, she becomes an avid gardener, never wishing to speak to another soul again, until of course, another neighbor spies her rapunzel[23] plant.

"As Good as Gold" by Vivian Vande Velde (2000a)

Summary. King Gregory, a kind man, visits the people in his kingdom in order to enhance public relations. He is concerned with his neighboring king, the greedy King Norvin, who might attempt to persuade King Gregory's people to change allegiances. While King Gregory is admiring a blacksmith's work, a miller vies for the king's attention. The miller brags about his fine mill and explains the complexity of his work; however, the miller becomes discontented by the King's dispassionate praise. Wanting to be noticed, the miller begins to brag about his daughter and her beauty. When King Gregory politely compliments the miller and moves on, the miller boasts that his daughter, Carleen, can spin straw into gold. Although King Gregory doubts the miller and disregards the outright fib, he casually says, "I'd love to meet her some day" (p. 100).

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[23] At the conclusion of "Ms. Rumpelstiltskin," Vande Velde alludes to a different folk tale, *Rapunzel*, though this storyline is not developed. "Still, years later she tried once again to steal a child from parents who struck her as being unfit" (Vande Velde, 2000d, p. 96).

The next day, King Gregory, who forgot about the incident with the miller, is surprised to see Carleen at the castle. Carleen explains that she is there to spin straw into gold for him. King Gregory, not one to cause conflict, plays along with this charade and asks his servants to take care of Carleen's needs and to ensure she returns home in the morning.

The next morning, King Gregory hears people arguing, as he suspects, Carleen is involved. A servant interrupts the king and tells him that Carleen wishes the king's presence to inspect the gold she spun. When King Gregory enters the room, Carleen presents him with an odd-shaped gold piece. The king discretely recognizes the gold object as a bureau handle from a dresser in the room and he nonchalantly notices that the tapestries are bulging in a peculiar manner. The king tells Carleen that he is impressed with her work and that she can go home now. Unfortunately, for King Gregory's sake, it is raining, but he is a benevolent king and he allows Carleen to stay another night.

On the second day, Carleen presents the king with another oddly shaped gold piece. Again, King Gregory determines that the gold piece is actually a golden doorknob and he detects more straw oozing out of drawers. On the third day, it is still raining, the roads are flooded, and the bridge is washed away. Carleen stays another night and the king tries his best to avoid her. Nevertheless the next morning, Carleen presents the king with golden buttons. Although it is obvious that the gold originated from Carleen's dress, King Gregory does not interrogate her.

When King Gregory takes the buttons and begins to walk away, Carleen says that if he does not marry her that a little man will kidnap her and her future baby. When the king questions Carleen about this dilemma, she fabricates a story about a little man who

taught her how to spin straw into gold on the condition that she marries the king. If she marries someone other than the king, purportedly the little man will kidnap her and her future baby.

King Gregory does not believe this concocted story and while wondering how he will elude this annoying maiden, he glimpses his captain standing outside. The captain is covered in mud from head to toe after working on the bridge. He decides to play along with Carleen's ruse. Knowing his captain will dutifully answer his unusual queries without question, the king drafts a counter scheme. King Gregory tells Carleen that there is a legend about a little man who lives the castle. He asks about the creature who threatened her, "Kind of a …brown…muddy-looking fellow?" (p. 112), which she replies in the affirmative. The king tells her that to remedy the problem it is necessary to guess the little man's name and he will leave her alone. The king yells out the window to his captain and says that he will guess his name. The obedient servant does not question his master's actions and although confused by this questioning game, for each wrong guess he replies, "No, Sire," (pp. 112-113). Finally, the king asks, "Is your name Rumpelstiltskin?" The captain replies positively, since in fact it is his name. The king warns his bewildered captain not to bother Carleen and any children that she might bear.

The king realizes that he needs to redirect Carleen and he concocts his own ploy. He asks Carleen for her hand in marriage and she quickly accepts his proposal. King Gregory advises Carleen to begin immediately planning the wedding. He insists that she invite his adversary-neighboring king, King Norvin, who is very wealthy. Additionally, King Gregory mentions that he will be lucky to have Carleen as his wife, since he needs her to spin straw into gold. "I am doubly fortunate to have found you because, in truth,

this kingdom is rather poor, and your being able to spin straw into gold will come in very handy" (p. 114). King Gregory tells her that after their wedding she will need to spin everyday.

Carleen discerns that her scheme is not working as planned. When she goes to town to order wedding invitations, Carleen does not return to the castle. A month later, King Gregory receives an invitation to King Norvin's wedding. The invitation states that King Norvin will marry a foreign princess named Carleen.

Straw into Gold by Gary Schmidt (2001)

Background Information. While philosophizing by the fire, Gary Schmidt and his wife wondered about *Rumpelstiltskin* and why he wanted the child. "What was so significant about the child? And why was Rumpelstiltskin so insistent?" (Book cover). To answer these questions, Schmidt wrote a novel that expands Tale Type 500. This novel begins like the Grimm Brothers' version of the *Rumpelstiltskin* folktale, except the miller's daughter (the queen) does not guess the little man's name and he takes the baby.

Schmidt is an English professor and writes literature for both children and adults. "In thinking about my own work in children's literature, it seems to me that I am interested in showing the beatific and terrible complexities of our lives" (Something About the Author, 1997b, p. 189).

Summary. The Prelude of *Straw into Gold* is an adapted retelling of the Grimm's *Rumpelstiltskin*. Schmidt incorporates two aspects that prove vital for the corpus of his novel. The first noticeable difference takes place in the scene when the little man asks the miller's daughter to promise her first child to him. When the miller's daughter refuses to make the promise, the little man replies, "It is peril I speak of. Peril.

Mistress Miller must yield the child" (p. 4). The second significant difference is the miller's daughter/queen does not guess the little man's name and he takes the baby prince.

Chapter One begins with Tousle living with Da, who he assumes is his father, in the deep forest. He has no recollection of his mother. Da is able to do magical things. With a snap of his fingers, Da can set the spinning wheel to work, and return later to find skeins of wool beautifully spun. Further, Da can present visions of the neighboring kingdom. These images allow Tousle, who has never traveled beyond their clearing, to see places he has only heard about. For the first time, Tousle will go to town with Da. He has never been to the city, Wolverham, but he knows about it because Da can create movie-like images for Tousle to view, and he is enthralled. The King, accompanied by the Great Lords, will be in a procession to celebrate a military victory.

When Tousle and Da arrive at the city, Tousle witnesses a public hearing. Peasants in the evil Lord Beryn's section are accused of being traitors. When Tousle pleads with the king to have mercy on the prisoners, he is given seven days to solve a riddle for the king or join the traitors at the gallows. The King releases Innes, a blind boy and one of the accused, to join Tousle on his challenging mission. Innes is about Tousle's age, and his release is intended as an additional burden for Tousle. If the boys succeed, the prisoners will live if they fail, the prisoners, including Innes and Tousle, will be hung.

Before the boys set out on their mission, Tousle searches for his Da in the crowd, but he is nowhere to be found. For the first time in his life, Tousle has to be self-reliant. Not only is he responsible for the lives of the rebels, but he must journey with Innes to

find an answer to the riddle. The boys believe that the Queen of Wolverham can help them solve the riddle. The Queen, who is the daughter of the miller, had spun straw into gold (see Prelude, page 80). After the baby prince was kidnapped one night, she was banished to Saint Eynsham Abbey. On the way to the Queen, the boys confront several dangers. The people of the kingdom are ordered not to help, and Lord Beryn's Guards pursue the boys with the intent of causing them harm. Luckily, some of the townspeople ignore the king's warning and help the boys when possible. Eventually, the boys make it to the Abbey, and they meet the queen. The queen recognizes the golden locket hanging around Innes' neck. Long ago, she had used the necklace to bargain with the man who helped her spin straw into gold.

As the story unfolds, the reader learns that Innes is the son of the King and Queen of Wolverham, who has been missing since infancy. Da was the magical helper who had spun straw into gold. He wanted the baby prince; because he knew that, the King was a pawn of the Great Lords. The King was not strong enough to protect his wife or child from them. Da took Innes, and he hid him in a village with Tousle's parents. As Innes grew, people began to notice his pale blue eyes, the same color as the King's eyes. Unfortunately, Lord Beryn found Innes and blinded him, murdered Tousle's parents, and burned the house. Da found Tousle orphaned, and he assumed that the young prince, Innes, was dead. Da raised Tousle as his own son. When Da learned that Innes was alive, he felt compelled to bring Tousle to the city of Wolverham. Da knew that there was "design", and if he kept the boys apart, "then how would that design finish its patterning?" (p. 165).

In the end, Innes is reunited with his parents, the King and the Queen. The King finally stands up to the evil lords, and the peasants support his decision. The evil lords disband and the King becomes the sole ruler. The Queen realizes that Da's intentions were noble, and he only wanted to save her son. With the guidance of the queen and Innes, the King begins to connect to the people in his kingdom. They spend time together visiting villagers, and the Queen introduces the King to people she once knew. The King takes Innes around the countryside telling him about the kingdom. "But as the king began to find the words to describe what he was seeing to his son, he began to see things for what they were and not for what they were worth" (p. 168).

Part III: Critical Multicultural Analysis of Reconstructed Versions of Tale Type 500

It is a common misunderstanding that children's literature is nonpolitical and absent of power relationships. However, after examining *Babar* (e.g., Brunhoff, 1961, 1962, 1963, 1966) stories, Herbert Kohl (1995) finds the issue of power to be a central theme in stories written for children. Kohl argues that it is important to analyze the representation of power in literature, "since power relationships in literature reveal the politics of both the story and, frequently, the author. Power relationships also provide examples and models for children of social and moral behavior" (Kohl, 1995, pp. 4-5). Kohl, like Jerome Bruner (1986), asserts that literature suggests ways of acting and behaving.

I agree with Kohl; it is important to examine power in stories. Moreover, I assert that in addition to identifying power relationships, it is imperative to examine the *results* of power. For example, how is that character and/or other characters affected? Who benefits? Who is disadvantaged? Characters in stories, and people in general for that matter, do not exercise power in a vacuum just for the sake of exercising power. Power is a cause and effect relationship. Foucault states,

> "Are there no great radical ruptures, massive binary divisions, then? Occasionally, yes. But more often one is dealing with mobile and transitory points of resistance, producing cleavages in a society that shift about, fracturing unities and effecting regroupings, furrowing across individuals themselves, cutting them up and remolding them, marking off irreducible regions in them, in their bodies and minds" (p. 96).

Since power is in flux, shifts, and is remolded, the power relations described in this study examine only one small aspect or instance in time. It is important to examine who exercises power, whose interests are served by this power, and how the reader interprets the message of the power relations. (For more information, see Chapter 2, page 50).

Since literature provides a window into the world, both as reflective and suggestive (Rudman & Botelho, forthcoming), it is important to identify how and why a character exercises power and the result of that power. Readers can speculate how a character will benefit or be disadvantaged. As discussed in chapter three (see page 80), characters can either benefit, or be disadvantaged, economically, physically, emotionally, socially, and politically. The following analysis is three-pronged: 1) stories are categorized according to how characters exercise power (see Appendix B for an overview), then, 2) the analysis speculates how the character's power either benefits or disadvantages the characters, and lastly, 3) the analysis contemplates what these depictions of power denote for the child reader.

The Power of Domination

The power of domination is to exercise *power over*. A person demonstrates this power by lying, manipulating, or maintaining an oppressive systemic structure. Rudman and Botelho (forthcoming) describe implied hierarchal power as "...*de facto* because of existing social constructs and systems" (op sit). The quintessential example of de facto power is the medieval concept of the Divine Right of Kings. For centuries, clergy reinforced the notion that the king is chosen by God through the concept of the Divine Right. The power of the king often went unchallenged, not only by the people in the

kingdom, but also by the king himself. Through the clergy's teaching of Divine Right, the rulers truly believed that God had chosen them. (For more information about the power of domination, see page 78).

All of the reconstructed versions of Tale Type 500 in this study portray the character of the king[24] as having dominant power. Some kings are portrayed as selfish or greedy while others are considered benevolent. Despite their demeanor and intent, all of the kings exercise the power of domination. The king's power is represented in three categories: 1) unjust and evil kings, 2) benevolent kings, and 3) kings who transform. Each category is described in more detail in the next section. In contrast, in most of the reconstructed tales, the daughter's and Rumpelstiltskin's motive is explained, yet the king's motive is not explained. The authors are able to assume the reader takes for granted that a king has power.

Unjust and Evil Kings

Unjust and evil kings are greedy and utilize de facto power to enforce imprisonment, and to demand labor which allows them to acquire additional wealth and add to their stores of gold. Seven stories: *Deal is a Deal* (Granowsky, 1993a), "The Name" (Galloway, 1995a), *Spinners* (Napoli & Tchen, 1999), "As Good as Gold" (Vande Velde, 2000a), "Domovoi" (Vande Velde, 2000b), "Ms. Rumpelstiltskin" (Vande Velde, 2000d), and "Papa Rumpelstiltskin" (Vande Velde, 2000e), depict the king similarly in that the kings mindlessly believe the miller's fib. They quickly exploit their status as ruler by jailing the daughters without a justifiable reason, and the kings absurdly insist

[24] In one story, "Granny Rumple" (Yolen, 2000), the character of the king is depicted as the mayor.

that the daughters spin straw into gold. Two stories, *Straw into Gold* and "Granny Rumple," also depict unjust and evil kings, but the authors include interesting variations that are worth noting; below are detailed descriptions about these two kings

First, in "Straw into Gold" (Vande Velde, 2000g) (for a summary, see page 104), Della, the miller's daughter/queen, realizes that the king is vain. Rather than pay attention to his daughter, "…the king looked, instead, at his reflection in the mirror and blew kisses to himself" (p. 40). Della decides to take her daughter and run away with Rumpelstiltskin. Despite this fact, the king is not distressed and simply "…hired his own messengers to spread the news of what had happened" (p. 40). On the surface, this vain, shallow, and fatuous ruler is not challenged by his subjects. He is the ruler of the kingdom regardless of his conceited demeanor. Although the characters in the book do not question this arrogant monarch, Vande Velde challenges the fairy tale discourse by blatantly depicting a shallow king. This is in contrast to fairy tale writers before her time, such as L'Héritier, Perrault, and the Grimms, who portray the rulers as respected sovereigns and all-powerful rulers.

The mayor in "Granny Rumple" (Yolen, 2000a) (for a summary, see page 116), evidences the second interesting variation regarding the depiction of the king's power. Although only a mayor in title, the mayor is the character of the king, and his threats, to execute both the miller and Tana if she cannot produce beautiful cloth, are legitimate. The mayor's de facto power convinces Tana to take the threat seriously. Further, at the end of the story, the mayor exerts his influence by helping to organize the pogrom leading to Shmuel's death.

All of the kings mentioned above are able to maintain benefits and simultaneously escape retribution for their greediness. The character role of the king is evil, whereas, the character role of the miller's daughter is innocent. It is important to note, in this study that the reconstructed versions of Tale Type 500 are adapted from the Grimms' version of *Rumpelstiltskin.* In contrast, the queen, in *Ricdin-Ricdon*, values manual labor and the royal court is perceived as good and patriarchal. Further, Rosanie really is a princess; accordingly, she belongs in the royal court and must someday find her rightful place as queen.

Comparing *Rumpelstiltskin* to *Ricdin-Ricdon* in such a way begs the question: What did the French ruling class and aristocracy consider to be their duty or obligation? *Ricdin-Ricdon* predates *Rumpelstiltskin* by nearly one hundred fifty years. During the time that these two folk tales were set in print, Europe endured the French Revolution and the confederate nations of Prussia were trying to establish themselves as one nation, Germany. The Divine Right of power is in question at the time of the Grimms' retelling.

Because of their avarice, the kings exploit their power as ruler to obtain more wealth. Their role in the storyline is part of the story element. They choose to marry the miller's daughter because of her presumed exceptional spinning ability, usually in hopes of attaining more riches. Even though the kings' covetousness is iniquitous, they do not experience any negative consequences. They are known to be greedy, but by Divine Right, their actions are not questioned as morally wrong.

The kings, as described above, play a minor role in the storyline. In most stories, readers assume that kings are greedy, evil, and unjust. It is important to note that these kings do not exhibit leadership qualities. Rather, their greediness, evilness, and unjust

practices are part of their cardboard characters; their death threat and their greed are not considered menacing, just part of their role as king.

Benevolent Kings

Often the power of domination is associated with negative actions such as physical harm, unreasonable commands, restriction of freedoms, and verbal insults. Although some rulers exert their power in a forceful and harsh manner, some kings are kind and caring. Two stories, "A Fairy Tale in Bad Taste" (Vande Velde, 2000c) and "As Good as Gold" (Vande Velde, 2000a), portray benevolent kings.

In "A Fairy Tale in Bad Taste" (Vande Velde, 2000c) (for a summary, see page 120), the king is very kind to the miller's daughter, Siobhan. As part of the charade contrived by the troll, Rumpelstiltskin, the king pretends to imprison Siobhan. He has sincere intentions of helping Siobhan and her father during a time of need. Neither does the king demand Siobhan to spin straw into gold, nor does he threaten to hurt her. Although astounded by the gold, the king gladly accepts it. He gives Siobhan a beautiful gown, but he does not insist that she spin again. "He said he never suspected I could spin *so much* straw into gold…He gave me a great hug and called me a treasure" (p. 9). Siobhan learns that the king is "a kind and gentle man" (p. 10) and they marry. However, albeit the king has good intentions with helping a poor miller and his daughter, he does not intend to share his power with the villagers. He is kind and caring, but he is still the Divine leader.

In "As Good as Gold" (Vande Velde, 2000a) (for a summary, see page 127), King Gregory visits the people in his kingdom to verify and preserve their allegiance. When the miller brags that his daughter, Carleen, has the ability to spin straw into gold,

King Gregory, tries to be polite to the miller, and he nonchalantly says he would love to meet her. The king does not order Carleen to go to the castle; rather Carleen arrives at the castle the next day on her own accord. King Gregory, a kind-hearted ruler, allows Carleen to stay at the castle for a couple of days until the weather improves.

In both of these stories, the kings' dominant power is masked in good heartedness. The king in "A Fairy Tale in Bad Taste" (Vande Velde, 2000c) seems sincere in his actions of trying to help Siobhan. King Gregory, although annoyed by Carleen, is too kind to throw her out of his castle in inclement weather. In spite of this portrayal, King Gregory's behavior as a king is peculiar and not a stereotypical expectation. The reader may wonder why King Gregory allows himself to be duped, and question why he tolerates Carleen. In contrast, the king in "A Fairy Tale in Bad Taste," does exhibit kind actions and this scenario is more plausible. Nevertheless, in both stories, this type of king may seem nice, or he may have a sincere desire to help the people in their kingdom. However, the kings do nothing to change the status quo. They maintain all benefits available to them, that is, economic, political, social, physical, and emotional. Everyone agrees with the kings as rulers, and no one questions his ability to be on the throne, or his sincerity to do what is best for all.

Kings Who Transform

Kings are born with power just because of who bore them. This fact does not necessarily indicate in any way how kings will govern their kingdom. Sometimes, kings can change during their reign. The next two stories evaluated, *Straw into Gold* (Schmidt, 2001) and *Rumpelstiltskin's Daughter* (Stanley, 1997), both depict kings who change themselves, because of either life changing events, or the ingenuity of another character.

In the beginning of Schmidt's (2001) *Straw into Gold* (for summary, see page 130), the king is considered ruthless, because he selects Tousle and Innes, two young lads, to solve a riddle. If the boys fail, the accused traitors will hang at Lord Beryn's gallows. However, as the story unfolds, the reader learns that the great lords had coerced the king to banish the Queen from the castle and send her in exile to the Abbey. Ultimately, the king reunites with both his now beloved queen, and Innes, the orphaned and kidnapped prince who was made blind by Lord Beryn. The king learns valor from his queen and humility from his son. The king confronts the evil lords, and he begins to work side by side with his subjects. When the king shows his son, Innes, the kingdom, Innes helps his father to see things as they are, not what they are worth.

The king in Stanley's (1997) *Rumpelstiltskin's Daughter*, (for a summary, see page 108) exercises the power of domination by commanding the miller's daughter, Meredith, to spin straw into gold. Since the king loves "… nothing in this world more than gold…" (unpaged), he threatens to kill her if she fails. Although Meredith escapes his clutches, years later he hears about a country girl, Hope, who has the same "odd coils of gold" (unpaged). He jails her and orders her to spin. However, Hope does not spin the straw into gold, but she suggests a different way to make "gold." Although disappointed with her incapability to spin gold, the king supports her plan. For example, he gives the farmers gold coins with the expectation that they will grow more gold. At the end of the story, the king makes Hope the prime minister. Her position as prime minister is not only the first step toward a major systemic structural change, but it is a position that allows her to help the people in the kingdom. However, the king has final say, thereby keeping total power.

In both stories, *Straw into Gold* (Schmidt, 2001) and *Rumpelstiltskin's Daughter* (Stanley, 1997), the kings do change for the betterment of others; however, their transformations are not self-initiated. Rather, other characters influence these kings. Initially, both kings benefit politically, economically, physically, and socially; however, and interestingly, both kings are not happy. At the end of the each story, the kings find happiness. The king in *Straw into Gold* is joyous when reunited with his family. The king in *Rumpelstiltskin's Daughter* finds joy in the respect and gratitude he receives from his subjects.

A closer look at *Rumpelstiltskin's Daughter* (Stanley, 1997) reveals that the king's munificence to the farmers is not an act of goodwill per se. He provides the farmer with economic resources with the purpose of exercising his greed. He offers the gold only because he thinks it will make him more gold. In addition, he relishes the adulation. After the king appoints Hope as the Prime Minister, he somewhat diminishes his power over the kingdom. However, he still has the majority of the wealth. For example, he has the total power to make economic decisions that will affect the people in the kingdom. He may not necessarily be running the kingdom, but his money will have influence on the decisions. In the end, the king is not consciously resisting the status quo. Hope has duped him into sharing his wealth.

In sum, it is important to note that the kings only changed because of others' influence. Further, it is imperative to speculate whether the kings really did undergo a fundamental change. Because of others, the systemic structure changed, but would these kings have initiated the change? And if the kings did initiate the change, to what degree of change would have happened? If the stories were to continue, would the systemic

structure continue to change and become more socially just for the villagers? Or would the kingdom revert to the long-established structure as soon as the current king is not on the throne?

Conclusion about Domination

Overall, life as a king is quite wonderful; the unjust and the evil, the benevolent, and the transformed continue to benefit. No one questions the kings' power even though they may be duped, stupid, cruel, and/or selfish. In the above stories, rarely is the king questioned, or the hierarchy of his power challenged. Unjust and evil kings exploit their position in the hierarchy by imprisoning the miller's daughter and insisting that she accomplish an impossible task: in the predominant example, spinning straw into gold and threaten death if the daughter does not accomplish the task. Benevolent kings are kind, may share resources, and speak to their subjects with respect. Kings who transform themselves may be initially greedy or uncaring, but transform themselves during the story. Hence, there is a silence about the implied hierarchy and the kings never lose power.

When a king is greedy, he utilizes his position as ruler, or his de facto power, to achieve more riches. One king, in "Papa Rumpelstiltskin" (Vande Velde, 2000e) lost some jewels, but this does not impede his overall wealth, and he will continue to have political power. It is possible that the king is unconscious of his power as power. He simply accepts the status quo of the hierarchical system, because that is the way of things. In many of the stories, after the miller's daughter spins straw into the gold, the kings are interested in marriage. If the miller's daughter did not spin straw into gold, would the king have wanted to marry her? Why would the kings want to marry below their class?

The king told the miller's daughter that she only needed to spin for one more night. The king was not securing more wealth by marrying the girl. Is it the girl's beauty, and beauty alone, that convinces the king to marry beneath his class? Or did he feel that after three nights of spinning straw into gold, that the miller's daughter proved herself worthy of a royal marriage? Hence, she spun her own dowry. Or is this a wish fulfillment story for peasant girls? Thus, the king's character is a necessary story element; the peasant girl marries the king and lives "happily ever after."

When a king is kind, he appears to be a fair ruler. Nonetheless, supreme rulers have advantages that are not available to the public. It is important to remember that the power of domination indicates an "inequality of voice, participation, decision-making, and access" (Rudman and Botelho, forthcoming). The king's subjects are dependent on the king for resources such as, food, shelter, and protection. They will need to act accordingly to stay in his good graces. If peasants speak their minds, the king will not act favorably toward them. A king may occasionally share resources and respectively speak to his subjects with respect, but unless the hierarchical structure changes the fact remains that the king's people lack equality.

In sum, when a king changes, does he really transform himself? No. It is not until other characters intervene that the kings change, and they create a fairer environment for the people. A king may help people in need, but he does not abdicate any power in the structure of the system. Readers may wonder what it will take to change a character. The king changes for the betterment of others, in a superficial way, in order to benefit himself. In *Rumpelstiltskin's Daughter* (Stanley, 1997) and *Straw into Gold* (Schmidt, 2001), readers learn that the person in a position of dominant power,

needs a *waking up,* a *critical incident* (Harro, 2000, p. 464) or a catalyst in order to change, contribute to change, allow change, or support change. These catalysts are analogous to the process of education and evolution. In other words, people transform themselves based on educational experiences that ensue over time.

The Power of Collusion

The power of collusion is complex, because a person can be conscious or unconscious of oppressive practices (e.g., slavery, gender-biases at the turn of the century, Nazism). How people exercise power is on a continuum depending on the situation and/or circumstances. It is conscious when a person has knowledge of oppressive practices, and the person either chooses to do nothing about it or worse, supports it. Power is unconscious when a person internalizes or believes the oppressive practices to be morally right or assumes things are just a certain way. Collusive power is complex in that a person may practice collusive power to obtain dominant power, to uphold the status quo, or merely to survive.

Further, a person may practice collusive power to obtain a subject position that leads to resistance. That is, the person may strategically "play the game" in order to gain and maintain economic resources, influential status, and positive networks with possible agents. Once a position of leadership and influence is maintained, the person practicing collusive behavior will have the ability to initiate and support resistive and/or agent actions that bring about social justice. In essence, this type of collusive power is considered necessary in order to eventually work against oppressive practices. (For more information about the power of collusion, see Chapter 3 page 79).

Nine stories, "A Fairy Tale in Bad Taste" (Vande Velde, 2000c), "Ms. Rumpelstiltskin" (Vande Velde, 2000d), *Spinners* (Napoli & Tchen, 1999), "The Name" (Galloway, 1995a), "The Domovoi" (Vande Velde, 2000b), "Granny Rumple" (Yolen, 2000a), *Deal is a Deal* (Granowsky, 1993a), "As Good as Gold" (Vande Velde, 2000a), and "Papa Rumpelstiltskin" (Vande Velde, 2000e), depict the characters of the miller's daughter and Rumpelstiltskin as exercising the power of collusion. These stories are categorized two ways: 1) dishonest and unattractive Rumpelstiltskins with silent daughters, 2) kindhearted Rumpelstiltskins with evil, conniving daughters. Each category is described in more detail below.

Dishonest and Unattractive Rumpelstiltskins & Silent Daughters

Silent daughters gain access to the throne by remaining silent about the help they receive from Rumpelstiltskin. The authors of these reconstructed versions depict Rumpelstiltskin similarly to the Grimms' version; that is, a cunning character with physical deformities who tricks the miller's daughter into promising her first-born child. What sets these stories apart from the Grimms' version is that the authors of reconstructed versions explain Rumpelstiltskin's motive for wanting the child.

In the Grimms' "Rumpelstiltskin," the story refers to the devil. When the miller's daughter guesses Rumpelstiltskin's name, he states, "The devil told you" (Grimm & Grimm, 1987, p. 212). This implies that Rumpelstiltskin and the devil are acquaintances. Interestingly, only one reconstructed version characterizes Rumpelstiltskin as born evil. In Vande Velde's (2000c) "A Fairy Tale in Bad Taste" (for a Summary, see page 120) readers are to infer that Rumpelstiltskin eats his sister-in-law. After getting a taste for human meat, he craves to taste a tender child. To gratify his

repulsive yearning, this troll lies to the king, the miller, and the miller's daughter. In addition to an innately evil Rumpelstiltskin, the miller's daughter, Siobhan, learns that silence helps her attain a place on the throne. Next, he convinces Siobhan that the king intends to kill her if she does not spin straw into gold. Siobhan allows Rumpelstiltskin to help her spin straw into gold and she takes credit for the work. Because Siobhan watches Rumpelstiltskin carefully, she learns how to spin straw into gold. Although she could have created her own wealth, she still chooses to marry the king. Maybe she realizes money alone will not assure her power or perhaps she fell in love with the king.

In Vande Velde's (2000d) "Ms. Rumpelstiltskin" (for a summary, see page 125), Ms. Rumpelstiltskin offers to spin straw into gold for her neighbor, Luella. However, Luella does not recognize Ms. Rumpelstiltskin, rather she mistakes the helper for a little man; this causes Ms. Rumpelstiltskin to become angry and resentful of Luella's beauty. Given that many years ago the townspeople shunned Ms. Rumpelstiltskin because of her unattractiveness, Ms. Rumpelstiltskin decides to take advantage of Luella's predicament and she offers to help Luella in hopes of gaining a child. Notwithstanding that, Rumpelstiltskin believes she could be a better mother than Luella could, and her primary motive for wanting the child is purely selfish. When Ms. Rumpelstiltskin initiates the bargain she thinks, "…maybe this can develop into something that would finally benefit ME" (p. 86). Although Luella slightly protests, ultimately she agrees to the bargain. Hence, Luella is willing to surrender her own child to an unknown person in order to spare her own life. Luella accepts Ms. Rumpelstiltskin's help and remains silent about who really did the work. Luella's silence allows her to become queen.

Napoli and Tchen's (1999) *Spinners* (for a summary, see page 110) is a heart-wrenching story. The tailor's lover recoils from him and like Ms. Rumpelstiltskin, society shuns him because of his appearance. Years later, he meets his daughter, but he keeps his identity concealed. Alas, his appearance repulses his daughter and he demands that she promise him her firstborn child. He decides that he wants a child who could learn to love him for who he is, not what he looks like.

In Galloway's (1995a) "The Name" (for a summary, see page 101), Pel, like the tailor and Ms. Rumpelstiltskin, has deformities. His father and people in the village shun him. Unlike the tailor in *Spinners,* Pel's lover loves him despite his deformities. Further, his daughter does not seem dismayed by his looks. Pel bargains for the child because he yearns for love, and he does not want a greedy king raising his grandchild. Galloway's reconstructed story stands apart from others because of its ending. There is no closure of this story. It is open-ended, inviting the reader to contemplate Pel's choices.

> Could I be happy, raising the child in the shadow of her despair? Could I find any value in living if I had no child to cherish? What would be better for the child? To be raised by a loving mother and a dangerous, foolish, greedy, unpredictable, sometimes cruel father? To be raised in the shadow of the throne? To be raised by an old man? (a wise old man, a loving old man, but an old man nonetheless.) (pp.13-14).

He realizes that he has to make a choice and this choice will have an effect on his future and the future of others. Readers wonder what Pel will do. Some readers may propose alternatives to Pel's perceived choices. For example, he could tell his daughter the truth about her background and ask her to run away with him. In Galloway's version,

the character of Rumpelstiltskin demonstrates that he has the opportunity to make choices and he is conscious of the fact that his choices will not only affect his life but others' lives as well.

In sum, the stories with dishonest and unattractive Rumpelstiltskins and silent daughters, two themes emerge: 1) pandering to people with power, followed by silence, leads to benefits of wealth and power, and 2) people who are unattractive become bitter and perform dishonest actions.

The millers' daughters exercise collusive power by remaining silent about how the straw is spun. When the miller foolishly causes his daughter's predicament, the daughter takes the brunt of the boast out of respect for her father (or she is truly a victim?). To save themselves from death, the females agree to give their baby to Rumpelstiltskin. In many cases, the daughters are either not conscious of the power they demonstrate, or they do not realize it to be power, but rather see it as a survival technique. They are victims of circumstances and try to get ahead by "playing the game." Do the daughters realize that things could be different? Do they agree with the hierarchical structure and feel that a person must lie and cheat to get what one wants or even needs? Do the daughters believe that if a woman is cunning and clever, then she deserves to become queen since she is therefore intelligent? Does the daughter's silence indicate that she agrees that deceitfulness to benefit from another's labor or magic is acceptable? The daughter's beauty attracts the attention of the king. Would the king have married an ugly daughter who spun gold? Although the kings are portrayed as greedy, the kings do not need the gold.

Intriguingly, the stories, "Ms. Rumpelstiltskin" (Vande Velde, 2000d), *Spinners* (Napoli & Tchen, 1999), and "The Name" (Galloway, 1995a), characterize Rumpelstiltskin as unsightly; for this reason, society refuses to accept him/her. Ms. Rumpelstiltskin, the tailor, and Pel were nice at one time in their lives. The lack of companionship, because of their unattractive bodies, caused them to exploit others. These stories bring to the surface an issue that is present in today's society, shunning unattractive people. Should the different looking person just have dealt with the pain and not taken revenge? When the shunned person retaliates, is the society to blame? How does this connect to the bullying in today's schools? Because of revenge or loneliness, these characters exploit the miller's daughter. Unfortunately, even in their desperate attempt to find love, these characters are still denied the opportunity. Since literature reflects societal practices (Bruner, 1986), readers can use the books and stories to embark on conversations about how society treats unattractive people. Would these characters have wanted to get the child through blackmail if it were not for the society who shunned them? Overall, the theme that connects the above stories is that beauty is good and ugly is wicked.

Conniving, Evil Daughters & Kindhearted or Invented Rumpelstiltskins

There are five stories, "The Domovoi" (Vande Velde, 2000b), "Granny Rumple" (Yolen, 2000a), *Deal is a Deal* (Granowsky, 1993a), "As Good as Gold" (Vande Velde, 2000a), and "Papa Rumpelstiltskin" (Vande Velde, 2000e), in the study in which the daughter is evil or conniving. The first three above-mentioned stories depict the character of Rumpelstiltskin as kindhearted. These kindhearted Rumpelstiltskins characters are not threatening; however, the daughters purposely strive to cause harm to them. These

daughters are similar to the silent daughters in that they stay quiet about the help they receive. The latter two stories describe how the miller's daughter invented the character of Rumpelstiltskin. These conniving daughters create a fictitious little evil man to accomplish their charade. Below, each story is discussed in more detail.

In Vande Velde's (2000b) "The Domovoi" (for a summary, see page 122), Rumpelstiltskin is a domovoi, a house servant whose only purpose in life is to keep the inhabitants content. The domovoi gladly and dutifully assists Katya, the miller's daughter who needs straw to be spun into gold. Rumpelstiltskin asks for nothing in return. Although Rumpelstiltskin's spinning helps to secure Katya's place as queen, she accuses him of wanting her baby. Katya's manipulative behavior causes Rumpelstiltskin to leave the castle to find a new home.

It is important to consider the role of the domoviye in this story. Like the house elves in the *Harry Potter* (Rowling, 1998, 1999a, 1999b, 2000, 2003) series, domoviye exhibit a slave mentality, and their only reason for existence is to please the inhabitants of the houses in which they dwell. The slave mode exemplifies how a person unconsciously exercises the power of collusion. When a person is a slave it is difficult to work against the system and typically the only objective in life is for daily survival. A slave does not have the resources or opportunity to challenge the dominant power – it is a life or death situation. How then does a slave resist the oppressive forces?

Historically, slaves and agents of change worked together in solidarity. For example, the African-American slave, Harriet Tubman, convinced and helped slaves to escape enslavement. She worked with a network of agents, (e.g., freed slaves, escaped slaves, and Quakers, to name but a few) who helped her in helping others. She had to

have assistance from people who were part of the dominant culture. Indubitably, there were many factors involved in the emancipation; nevertheless, people like Harriet Tubman played a major role in bringing change.

It is easy to see how Katya exercises the power of collusion; she stays silent. Nevertheless, Katya's motivation for setting up the domovoi is problematic. Although it seems that Rumpelstiltskin is trying to save Katya from death, he is also practicing the power of collusion. His reason for helping is either out of a sense of duty, or a requirement due to the nature of his existence, or a combination of the two. Moreover, Katya is stupid for trying to rid the castle of such a helpful creature. Perhaps she is covering her tracks. However, she may also be ignorant of the noble intentions of domoviye. Katya's motive, much like that of the Grimms' Rumpelstiltskin, is unclear and thus makes the story somewhat confusing.

In Yolen's (2000a) "Granny Rumple" (for a summary, see page 116), Shmuel, a moneylender, empathizes with Tana's predicament and loans Tana money, interest free, to buy cloth. Eventually Tana marries the mayor's son, but she remains silent about how she obtained the beautiful cloth and wedding costumes. When Shmuel's wife, Shana (Granny Rumple) approaches Tana to collect the debt owed to her husband, Tana concocts a vicious story. She alleges that a little man threatened to kidnap her baby. This lie convinces the Christians to instigate a pogrom, thereby resulting in Shmuel's death.

Like Katya, Tana draws on collusive power to gain dominant power. However, it is important to note that Shmuel and his wife Shana also practice collusive power, but they do so in order to survive. A moneylender is the label given to a person who loans

money for interest; many Jewish people worked at this occupation in the past (Wistrich, 1991). Ironically, Judaism supports agrarian socialism and rejects the seeking of money and luxury items for their own sake (Glassman, 2000, p. 217). However, this creates a paradox in the society of the time, because laws prohibited Jews from buying land and forced them to become city dwellers. Handling money was often the only trade available to Jewish people, despite their religious doctrine promoting agrarian socialism (Glassman, 2000).

Although the daughters in the two above-mentioned stories are victims of their father's boastfulness, by the end of the story, the daughters were able to use the situation to their advantage; they complete manipulative actions to gain power over others. The Rumpelstiltskins helpfulness allows the daughters to gain dominant power. In both circumstances, the characters of Rumpelstiltskin want to help, and they are punished in the end.

Three of the reconstructed tales, *A Deal is a Deal* (Granowsky, 1993a), "As Good as Gold" (Vande Velde, 2000a), and "Papa Rumpelstiltskin" (Vande Velde, 2000e), portray the daughter as manipulative and deceitful. The first daughter is not the victim of her father's foolishness; rather she herself palpably premeditates her plan to marry the king. In the next story, even though the king dismissed the miller's boast, the daughter quickly takes advantage of situation. The third daughter, although not the initial schemer, agrees to partake in her father's ruse to swindle a rich person.

In *A Deal is A Deal,* (Granowsky, 1993a), the miller's daughter is devious in many ways. First, she cunningly concocts a story about being able to spin straw into gold, and the villagers presume she is the victim of an unfortunate predicament. Second,

she pleads with Rumpelstiltskin by convincing him to spin straw into gold for her. He sympathizes with the girl's supposedly unwarranted predicament. "I was so touched by her story that I had no choice except to help her" (p. 8). Third, the miller's daughter willingly promises to surrender her first-born child to Rumpelstiltskin in order to gain access to the throne. (Rumpelstiltskin correctly rationalizes that the child and the kingdom would be better off if he raises the child as his own.) Fourth, the daughter's silence about who really spun the gold allows her to become queen. Fifth, the daughter exploits her power as queen and incarcerates Rumpelstiltskin in the dungeon. Clearly, this daughter premeditates her ruse and takes advantage of Rumpelstiltskin's kindness, the defining qualities of deviousness.

The miller's daughter, Carleen, in "As Good as Gold" (Vande Velde, 2000a) is also an instigator. Without even being sequestered to the castle, Carleen appears on her own accord, demanding to be locked in a roomful of straw. She deliberately intends to manipulate the king by lying about her spinning ability. She tries to deceive the king by presenting him with golden objects and hiding the straw. Further, Carleen treats the king's servants harshly. "She began to order the servants around…" (p. 109). She tries to trick the king into marrying her by inventing the character of Rumpelstiltskin and asserts that he threatened to cause harm to her future baby unless she marries the king. Although King Gregory averts her scheme, Carleen eventually convinces King Norvin, the neighboring king, to marry her.

In "Papa Rumpelstiltskin" (Vande Velde, 2000e), Christina's father's foolish "straw into gold" boast prompts the king to imprison her. Superficially, it seems as though Christina exercised the power of resistance because she does not marry the king.

However, she tricks the king, to save her own life. In an act of desperation, Christina fabricates the character Rumpelstiltskin. She describes him to the king as, "the little man who originally taught me how to spin straw into gold" (p. 74). Her father foils her scheme by pretending to be the Rumpelstiltskin character. In the final act of simply running from the king, Christina and her father abscond with the jewels, and they start a new life. There is no mention of them repaying the king.

This particular story is quite convoluted. It may seem that Christina is a victim of circumstances, but she consciously joins in her father's devious plan even after she tells him that it is dishonest. In the end, Christina steals the jewelry, thus acquiring the economic means to start a new life. The questions remain: Is Christina dependent on her father for power? Is it socially just for Christina and her father to steal jewels from the king? Is it morally acceptable to steal from the rich to help oneself? In the end, Christina's actions are self-gratifying, not charitable.

Conclusion about Collusion

Overall, the above-mentioned stories reinforce the benefits of the power of collusion. In the end, the daughters benefit, and the Rumpelstiltskins are disadvantaged. Three lessons are learned, 1) silence can bring good fortune, 2) unattractive people are persecuted and punished for any attempted revenge, and 3) it is acceptable to take advantage of compassionate people.

On one hand, silence ensures benefits. This financial stability can enhance physical and social rewards. In regard to emotional benefits, all of these daughters are described as happy. Moreover, the daughters who become queens will have political advantage, something not typically available to daughters of millers. On the other hand,

kindheartedness ensures punishment. The daughters in *A Deal is a Deal* (Granowsky, 1993a) and "Granny Rumple" (Yolen, 2000a) rely on others' sympathies. Despite lies, all these daughters benefit in the end. What are the intended and unintended messages of a story that portrays the supposed victim as someone who in turn harms the Good Samaritan? What message does this send to children? This may lead to suspicions when someone asks for help. These three daughters attempt to manipulate others in order to gain resources. They have learned that in order to gain dominant power, one must "play the game" to the degree of lying and cheating.

The Power of Resistance

The power of resistance requires a conscious effort and involves questioning that challenges oppressive practices. Rudman and Botelho (forthcoming) describe resistive power as "active questioning…an unwillingness to be universalized…speculative…[and] conscious" (op sit). To resist, in this sense, is to question oppressive practices. A person may demonstrate resistive power, for personal reasons (e.g., divorce an abusive husband) or for societal reasons (e.g., Montgomery Bus Boycott). Resistive power is not reactive; it must be planned. (For more information about the power of resistance, see Chapter 3 page 80).

Three stories, "Straw into Gold" (Vande Velde, 2000g), *Rumpelstiltskin's Daughter* (Stanley, 1997), and *Straw into Gold* (Schmidt, 2001), depict the characters of the miller's daughter and Rumpelstiltskin as exercising the power of resistance. The characters of the miller's daughter and Rumpelstiltskin resist the dominant power of the king in two ways: 1) joining forces, and 2) changing the design. In the two stories, "Straw into Gold" (Vande Velde, 2000g) and *Rumpelstiltskin's Daughter* (Stanley, 1997)

the miller's daughter and Rumpelstiltskin elope, thereby joining forces, enabling them to resist the status quo. In Schmidt's (2001) *Straw into Gold*, Da (the Rumpelstiltskin character) believes the people in the kingdom will suffer because the king is powerless against the corrupt Great Lords. Further, the miller's daughter as queen defies the king's command to help the people of the kingdom. The actions of Da, the queen, and others, change the design or the pattern of power. (For more information about Schmidt's use of the word *design*, see page 132).

Joining Forces

In the beginning of Vande Velde's (2000g) "Straw into Gold", (for a summary, see page 104) Della exercises power that is characteristic of collusive behavior. Although she realizes that her father's plan is dishonest and she disagrees with him, she participates in tricking the king. Unfortunately, the plan backfires and the king imprisons Della. Rumpelstiltskin uses his power of magic to help Della. Since he can travel from his world to the human world, he is able to give Della the gold that she needs to stay alive. By remaining silent about her lack of ability to spin straw into gold, Della becomes queen.

Toward the end of the story, Della exercises the power of resistance by relinquishing her status as queen. After living with the king and learning about his self-centeredness, Della decides to run away with Rumpelstiltskin. From Rumpelstiltskin's kind actions and caring words, it is promising that his world is more justly organized than Della's. Further, it becomes clear to Della that Rumpelstiltskin will be a good father to her daughter. Thus, she abandons her position as queen with its inherent dominant power, to provide a better life for her daughter.

Like Della, Meredith in *Rumpelstiltskin's Daughter* (Stanley, 1997) (for a summary, see page 108) also practices the power of collusion. In exchange for cheap jewelry, Rumpelstiltskin spins straw for Meredith two times; her silence keeps her alive. After one more night of spinning, the king promises to make Meredith his queen. Concurrently, Rumpelstiltskin proposes the bargain that he will spin for her if she agrees to give him her firstborn child. He truly wants a child to love, and he does not have malicious intentions; "I promise I'll be an excellent father. I know all the lullabies. I'll read to the child every day. I'll even coach Little League" (unpaged). Meredith knows what type of man the king is, and she immediately tells Rumpelstiltskin, "I'd rather marry *you* than that jerk!" (unpaged). By rejecting the king, Meredith challenges fairy tale discourse of what makes a good husband; she has a deep sense of morality, and she chooses love over money and political power.

Changing the Design

In Schmidt's (2001) *Straw into Gold* (for summary, see page 130), Da takes the baby prince when the miller's daughter/queen does not guess his name. He realizes the king's vulnerability will endanger the people in his kingdom. "It was I…who took the young prince from his mother's arms, never telling her that the king was too weak to protect his own son from the Great Lords. That he was too weak to protect even her" (Schmidt, 2001, p. 164). Da's action of kidnapping the baby prince begins the process of changing the design or changing the status quo. However, due to unforeseeable circumstances, Lord Beryn kills the prince's adoptive parents, thereby leaving their biological son, Tousle, an orphan. Thinking that the baby prince is also dead, Da chooses to raise Tousle as his own son.

As a young lad, Tousle actively questions the oppressive actions of Lord Beryn. He stands up for the rebels when they are sentenced to be hung at the gallows. He refuses to remain silent like the townspeople. Because of Tousle's actions, the king commands him to solve a riddle in order to save the condemned people. Tousle must search for the answer with Innes, an orphaned young boy (the prince), who was blinded by Lord Beryn. In the end, Da's plan to change the *design* or the pattern of the governing structure is realized and attained with the help of Tousle, Innes, the queen, and the townspeople.

Although the millers' daughters, Della, Meredith, and the Queen of Wolverham, resist oppressive practices, they do not act alone. They are supported and helped by others in the community. Both Della and Meredith are able to resist the king because they receive assistance from Rumpelstiltskin, who happens to have economic resources; hence, evidencing that money is the key to true freedom. Moreover, both daughters resist the kings' power to benefit themselves and their children; they resist for personal advantage. In contrast, the queen, in *Straw into Gold* (Schmidt, 2001) does not initiate resistance; it is Da's action of kidnapping her baby which changes her life. The queen quickly learns that the king will do whatever the evil lords dictate. The king does not comfort or support the queen after Da steals the baby prince. Rather the king consents to the lords' suggestion to exile the queen. Further, when the queen is reunited with her son, who is afflicted with blindness, she is convinced of the dark lords' malevolence. Is it because of these extreme circumstances that she finally stands up to the king?

Conclusion about Resistance

These three stories of resistance have three commonalities: 1) collective action, 2) economic resources, and 3) education and evolution. First, characters work together to create change; no one acts alone. Second, they depend on economic resources or magic. Third, they were provoked to resist dominant power because of a series of educational experiences or critical incidents that creates cognitive dissonance (Harro, 2000). The characters in these stories provide the foundation for change. The reader senses transformation of the characters, and anticipates the storyline will be positive and socially just if the storyline continues. The one story, *Rumpelstiltskin's Daughter* (Stanley, 1997) actually goes beyond the traditional *Rumpelstiltskin* storyline and essentially focuses on Rumpelstiltskin's offspring. This aspect of the story will be discussed in the next section.

The Power of Agency

The power of agency is a conscious action for the purpose of social justice, and it is continuous. Whereas resistance is power that acts against or objects to oppressive practices, agency is continuous and constructive (M. K. Rudman, personal communication, November 22, 2003). Rudman and Botelho (forthcoming) describe agency as "…initiation and *power with*…all inclusive…understanding…[and] conscious" (op sit). *Power with* is the opposite of *power over;* it means to share the power. To demonstrate agency in this sense is to take an active role in ending oppressive practices including suggesting alternative practices that are fair, and showing the powerful new world where people share power, and make decisions that are consistent with social justice. (For more information, see page 80).

Only one reconstructed Tale Type 500 story, Stanley's (1997) *Rumpelstiltskin's Daughter* (for a summary, see page 108), depicts a character who exercises agency. Hope is the daughter of Rumpelstiltskin and Meredith, the miller's daughter. It is important to note, and keep in mind, that Hope's parents raised her in a certain way. They taught her a specific set of values and beliefs that influence the decisions she makes; Hope is the person she is because of her parents. When the king's guards transport Hope to the castle, she is heartbroken by what she observes on the way. "Everywhere the fields lay barren. Sickly children stood begging beside the road. Nobody in the kingdom had anything anymore, because the king had it all" (unpaged). Hope exercises the power of agency by imagining what she could do to help the starving people of the kingdom.

Although she employs devious actions to persuade the king to give away gold coins, her intentions are morally just. Hope exercises the power of agency that subsequently benefits the people of the kingdom, the king, and herself. She changes the discourse of power by asking to be Prime Minister, and she proves to the king that sharing (or investing) his money will be beneficial to him. This power is an example of agency; Hope imagines that the kingdom can be governed differently, and she gives suggestions of how to help everyone benefit, therefore working toward *power with*.

Action and Sociopolitical Consciousness

What sets Hope apart, and Da for that matter, is their ability to take action. Both characters have sociopolitical consciousness. Although the power of agency involves empathetic and humanistic qualities, to demonstrate the power of agency a person needs to go beyond the cliché and beyond recognizing stereotypes. The underpinning of the

power of agency is a firm conviction about social justice and the action of working toward *power with*. Social justice inspires the power of agency and to use agency is to make a positive difference in the world. Although, Hope is not part of the dominant power structure, she works as an advocate for the peasants, while simultaneously showing the king how to be a better, more successful, leader of the people. She convinces the king to share just a little of his wealth. Thus she acquires resources, and she is able to help the farmers to become independent.

Conclusion about Agency

Hope's actions are similar to Freire's (1970/2000) teachings; in order to change the hierarchical structure, the change needs to happen from the bottom. Freire (2000) asserts that the oppressed need to liberate themselves and not rely on the oppressors to do it for them.

> This, then, is the greatest humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well…Only power that springs from the weakness of the oppressed will be sufficiently strong to free both. Any attempt to 'soften' the power of the oppressor in deference to the weakness of the oppressed almost always manifests itself in the form of false generosity; indeed, the attempt never goes beyond this. In order to have the continued opportunity to express their 'generosity,' the oppressors must perpetuate injustice as well… (Freire, 2000, p. 44).

Like Hope, the agent needs the help of others, both economically and influentially. Change is a bottom up, grass roots movement, obtainable only with the help of agents. Agency, although initiated by Hope, is a collective action. She relies on

the farmers and grannies to do their part in assuring change. The farmers' and grannies' efforts and perseverance is as much a part of the structural change as Hope's action to secure and convince the king to share resources.

Conclusion about Power in Children's Literature

Power relationships are a prominent theme in children's literature, specifically the traditional and reconstructed versions of Tale Type 500. Stories reflect and re-imagine societal practices. Teachers, parents, and librarians must examine the literature they have available to young readers in order to show power relationships. Further, stories cannot be considered as pure teaching tools to teach morals. Rather, children and young adults need to learn strategies to examine texts themselves. Books and stories should serve as discussion starters opening the door to learning. Books can elicit empathy, so that readers – as Hope empathizes with the peasants and readers may empathize with the tailor – can experience empathy too. Empathy and a critical incident establish the foundation for change. Thus, a sociopolitical consciousness and the courage to act are key components for instituting social justice.

CHAPTER 5

CONCLUSIONS

A critical multicultural analysis of reconstructed Tale Type 500 versions unmasks the embedded power relations in stories that are written for children and young adults, and it highlights the interrelated phenomenon of text and author within a social, political, historical, and economical context. The text/author relationship in Tale Type 500 is fluid, evolves, shifts, and responds to influences surrounding text discourses. Three general themes emerged in this study: 1) readers can look at power relations in children's literature and see how the texts reflect critical theory about power relations, 2) authors of children's literature consciously apply critical literacy practices, and 3) few texts portray characters exercising the power of agency.

The results of this study indicate on the one hand, when the characters in the tale demonstrate power of domination, fewer people benefit. On the other hand, when the characters in the tale demonstrate agency, more people benefit. Moreover, reconstructed folk and fairy tales reflect power relations and question stories that seem unjust. Since children's stories offer ways to think and behave, what messages do we send to children when we read stories that demonstrate power of domination. Should we continue to share folk and fairy tales that portray ideologies in which only those in power benefit just because they are part of a canon or considered traditional? The significance of this study suggests that teachers, librarians, and parents should make thoughtful decisions about the books and stories that they share with children as well as, how they share stories with children. Likewise, authors may be encouraged to consider new storylines, ones that show ways to re-imagine society.

Findings

Power as Represented in Text: Reflecting Critical Theory

This study demonstrates that power relations are portrayed in children's literature, and it highlights how power is exercised on the continuum of domination to agency. 1) The power of domination is representative of all of the kings, in the twelve reconstructed Tale Type 500 versions. The kings have dominant power at the onset of the stories and they continue to maintain power at the conclusion of the story. Although there are three types of kings: evil and unjust, benevolent, and kings who transform, all of the kings benefit in many ways: economically, physically, politically, socially, and emotionally. 2) The power of collusion is representative by the character of the miller's daughter and the character of Rumpelstiltskin in nine stories. In these stories, the daughters exercise the power of collusion, benefit in the end whereas the Rumpelstiltskins are punished. 3) The power of resistance is represented in three stories which portray the daughters and the Rumpelstiltskins working together. The themes uncovered in the reconstructed versions of Tale Type 500 reflect the power relation characteristics as described by critical theorists.

Paulo Freire (2000; Freire & Macedo, 1987) argues that in order to transform dominant and oppressive forms of government, the people who are oppressed must take action into their own hands. He warns that changes in power relations will not happen from the top, and he urged peasants to work together to make change. Three Tale Type 500 reconstructed versions, "Straw into Gold" (Vande Velde, 2000g), *Straw into Gold* (Schmidt, 2001), and *Rumpelstiltskin's Daughter* (Stanley, 1997), all reflect the theory of collective action to initiate change. The characters of the three kings who transformed

happened after they experienced a critical incident. These life-changing events were initiated through the collective action of agents and people who were oppressed.

Michel Foucault (1972; Foucault, 1980) realized that power is exercised. By examining how power is exercised and by examining the benefits of that power, readers learn how the world works. Stories that have dominant and collusive power reveal that few characters benefit. Whereas, the stories in which the characters work toward *power with* show more characters benefiting. In nine stories, "A Fairy Tale in Bad Taste" (Vande Velde, 2000c), "Ms. Rumpelstiltskin" (Vande Velde, 2000d), *Spinners* (Napoli & Tchen, 1999), "The Name" (Galloway, 1995a), "The Domovoi" (Vande Velde, 2000b), "Granny Rumple" (Yolen, 2000a), *Deal is a Deal* (Granowsky, 1993a), "As Good as Gold" (Vande Velde, 2000a), and "Papa Rumpelstiltskin" (Vande Velde, 2000e), only the king and the miller's daughter benefit. In contrast, in three stories, "Straw into Gold" (Vande Velde, 2000g), *Straw into Gold* (Schmidt, 2001), and *Rumpelstiltskin's Daughter* (Stanley, 1997), more people benefit. Here, the characters of the miller's daughter and Rumpelstiltskin questioned and challenged the dominant power of the king.

Authorial Intent: Applying Critical Literacy Practices

Authors use power to dominate, collude, resist, or suggest agency. The eight authors of the reconstructed Tale Type 500 versions choose to interrogate this complex tale. Rather than accept a mystifying storyline, these authors resisted the traditional storyline and wrote adaptations; stories that explain the motive of Rumpelstiltskin, examine royalty, question the miller's daughter, and challenge the parental actions. Consciously or unconsciously, these authors applied aspects of critical literacy analogous

to the critical literacy approach described by Wendy Morgan (1997) by demonstrating three aspects: questioning, speculating, and reconstructing. By questioning the moral center of Rumpelstiltskin, or wondering why he would want a child, the authors wrote reconstructed versions of Tale Type 500 to "...interrogate the inequitable, cultural positioning of speakers and readers within discourses" (Morgan, 1997, p. 2). By speculating who benefits from a story, Jane Yolen (2000a) conjectures that "Granny Rumple" discloses anti-Semitic connotations. Yolen's story brings subtle stereotypes to the surface, and her speculations highlight "...whose interests are served by such representations and such readings" (Morgan, 1997, p. 2). By reconstructing Tale Type 500, the authors try to make sense of the tale. The reconstructed versions denote how texts with unjust representations or perplexing storylines "...could be constructed otherwise" (p. 2).

Societal Power: Repeating Storylines

It is no coincidence that patterns of power relations in the texts analyzed have similar storylines. The twelve versions examined in this study strengthen the notion that fairy tales are a living, evolving entity. The authors chose to write stories which challenged the traditional Grimms' version. By attempting to explain a confusing tale, the authors wrote reconstructed versions, but these new storylines still adhere to familiar patterns of behavior. For example, to shun unattractive people is ensconced in multiple storylines and it is duplicated in Tale Type 500 reconstructions. Not only were the stories with unattractive Rumpelstiltskins shunned by society, but also the authors did not suggest other ways of behaving. In addition, all of the authors were able to take for granted that the readers knew the people in the kingdom acquiesced to the king's power.

Further, the storyline of silent collusion is most worrisome. The miller's daughter who quietly accepted the help from Rumpelstiltskin were able to gain power, and they allowed him to be punished. Their collusive power is subtle and their predicament encourages the reader to identify with her. However, these acts went unquestioned and the storylines did not offer solutions. On one hand, a heartbreaking story can play on a reader's sympathies; however, a thick interrogation of collusive power reveals that by colluding, a person is helping to maintain the existing power structure. Davies (1993) affirms that it is difficult to imagine new storylines. Even when we attempt to rewrite old storylines, we are still ensnared in the deep-rooted ideas and practices. It then becomes a challenge to re-imagine collusive power.

Significance

By examining fairy tales with a critical multicultural analysis lens, readers are equipped with strategies to recognize the power relations in texts, readers are encouraged to re-imagine how these texts could be retold in more socially just ways, and readers are urged to consider how they exercise power and how those actions influence society.

Recognize Power

Critical multicultural analysis, both a theory and pedagogy, can be utilized in a classroom setting. Children's literature can be a catalyst for positive social change. A critical text analysis approach to teaching critical literacy provides the scaffolding needed to examine texts, in particular, children's literature. By unpacking children's literature, readers see how characters exercise power and who benefits from these actions.

Educators can read similar fairy tales and include traditional and reconstructed

versions. It is important for young readers to be familiar with fairy tales, as the motifs are embedded in many movies, stories, and books. By reading traditional fairy tales, children have the background knowledge to enhance the reading of modern tales. Children often gravitate to the modern versions, not only for the bright pictures but also for the current themes. By comparing traditional fairy tales to reconstructed versions, readers can discuss how world views are depicted in fairy tales.

Further, educators can present fairy tale versions within a historical context. Readers can examine the ideology portrayed is the text is based on the time and place in which the story was written and that it incorporates an author's belief, values, and assumptions. By identifying power relations and comparing fairy tales from different eras, readers will begin to understand how people's thinking changes over time. When ideologies are brought to the surface, readers can speculate why social practices change.

Re-Imagine Power

Many scholars warn that deconstruction of texts can leave readers feeling apathetic (Appleman, 2000). In addition, it would be theoretically and pedagogically irresponsible to leave a text at the deconstruction stage (Cannella, 1997). It is necessary to re-conceptualize texts in ways that seem more socially just.

Fairy tales are based on the oral tradition and for generations were retold by storytellers and changed to meet the audience's or storyteller's beliefs and values. That oral tradition allowed for an amalgamation of a group's reflective and re-imagined beliefs. As stories were told orally, storytellers easily modified the stories as the culture modified its ideologies, and just as folk tales evolve over time, so do ideologies. When a story is frozen in print, it somewhat freezes the ideology.

Maria Tatar (1992) argues that fairy tales are not *sacred*, instead fairy tales are sites for negotiations of cultural practices.

> Our cultural stories are the products of unceasing negotiations between the creative consciousness of individuals and the collective sociocultural constructs available to them. These negotiations may be smooth or they may be troubled, but they always leave a mark on each version of a tale. Making a new fiction means refashioning – in ways that may be conciliatory or conspiratorial, but also in ways that may be contestatory or subversive – the cultural legacy that constitutes us as individuals (p. 229).

Re-imagining new storylines is a complicated endeavor. First, it is difficult to step outside of one's own experiences. When a person tries to challenge one aspect, he may in inadvertently fall into another stereotype. Second, when few stories depict characters in more socially just situations or working toward social justice, one's imagination is not ignited. Children should be encouraged to imagine social practices that are consistent with social justice.

Take Action

Educators should consider what and how books are implemented in the classroom. Educators need to find books that depict agency not just books about domination. Stories can heighten awareness of social issues by bringing inequity to the surface. Critical theory is more than dismantling systemic structures that maintain unjust social practices. It is about hope and finding socially just ways of being.

In Henry Giroux's (1997) book, *Pedagogy and the Politics of Hope,* he affirms that hope needs to be part of critical theory.

> There is more at stake here [in critical theory] than defining the role of the intellectual or the relationship of teaching to democratic struggle. The struggle against racism, class structures, and sexism needs to move away from being simply a language of critique, and redefine itself as part of language of transformation and hope (p. 227).

Re-conceptualization can take the form of learners actually rewriting a text and/or discussing how to do something differently. This reminds us that critical multicultural analysis is first about critiquing, and then it is about finding possibilities and taking action. By examining texts, learners can begin to consider how to rewrite texts. At first, readers need to recognize the power of language and next they can begin to re-imagine ways to restructure society. Critical multicultural analysis helps readers to recognize power relations in texts, challenges readers to re-imagine texts, and encourages readers to take action consistent with social justice. Readers need to self-reflect about personal social practices and how these actions have an effect on society.

Recommendations for Further Research

This critical multicultural analysis of reconstructed versions of Tale Type 500 demonstrates that power relations are evident in stories for children and young adults. I urge scholars to continue the investigation of the portrayal of power relations in texts. I encourage studies that examine other stories, young readers, and the politics of representation.

First, I recommend a study which analyzes the power relations in traditional Tale Type 500 versions from different cultures. *Tom, Tit, Tot* (e.g., J. Jacobs, 1967; Ness, 1997) is an English version. *Duffy and the Devil* (e.g., Phelps, 1981a; Zemach, 1973) is a

Cornish version. *Whuppity Stoorie* (e.g., White, 1997) are Scottish versions. *Tucker Pfeffercorn* (Moser, 1994) and *The Girl Who Spun Gold* (Hamilton, 2000) adapt dialect, setting, and cultural aspects of Appalachia and the West Indies respectfully. A study of power relations of Tale Type 500 tales across cultures merits further exploration (see Appendix C for more versions of Tale Type 500).

Second, I recommend a study which investigates the illustrations in picture storybook versions of Tale Type 500. For example, how does the illustrator portray the character of Rumpelstiltskin in each version? How do the illustrations reveal power? Specifically, a study that examines the images in *Rumpelstiltskin's Daughter* (Stanley, 1997) merits attention. Stanley includes many interesting portraits in her illustrations. Are these portraits images of power? Do the images in the book reinforce the message of the text?

Third, I recommend a study which analyzes the power relations portrayed in fairy tales other than Tale Type 500. For example, in the Grimms' *Rumpelstiltskin*, the character of the miller's daughter practices the power of collusion. Do female protagonists in other fairy tales also practice the power of collusion? Traditional versions of popular tales such as *Cinderella, Little Red Riding Hood,* and *Beauty and the Beast*, are often examined from a feminist perspective. A critical multicultural analysis of these stories will provide additional insight. Further, a study of both traditional and reconstructed tales warrants examination. Are there other reconstructed fairy tales that depict the female character practicing the power of agency similar to Meredith in *Rumpelstiltskin's Daughter* (Stanley, 1997)? Moreover, how does a reconstructed fairy tale position a reader?

Fourth, I recommend a study which explore power relations in genres, such as realistic fiction, biographies, non-fiction, poetry, and historical fiction. How is power depicted in these genres? In regards to biographies, whose stories are told and what kind of power do these historical figures display? In realistic fiction, it would be interesting to examine power relations and make a comparison among gender, culture, race, and age. Additionally, does the narrative voice have relevance on the way the characters exercise power?

Fifth, I recommend a study which examines classroom practices that incorporate a critical multicultural analysis of children's literature. For example, what happens when young readers are equipped with strategies to examine power relations in texts? What happens when students are encouraged to question the power relations in books? Do they transfer this type of questioning to the power relations in the classroom? However, if students learn the power of collective action and resisting dominant power, might critical multicultural analysis cause chaos for the classroom teacher? Does a critical multicultural analysis of children's literature ruin the story for readers or does it make it more pleasurable?

Sixth, I recommend a study that focus on the politics of representation. A critical multicultural analysis can be implemented to investigate how and why publishers print certain books. Another area of inquiry that can be conducted is the examination of power relations in books chosen for awards, such as the Caldecott Award, Coretta Scott King Award, and the Newbery Award.

APPENDIX A

COMPARISON BETWEEN *RICDIN-RICDON* AND *RUMPELSTILTSKIN*

	Ricdin-Ricdon	*Rumpelstiltskin*
The predicament	Rosanie has difficulty with menial tasks. Her mother lies about the reason she is yelling at Rosanie.	The girl's father boasts that his daughter can spin straw into gold.
Role of Monarchy	The queen values labor and will make Rosanie rich.	The king is greedy and wants the miller's daughter to make him richer.
Description of Ricdin-don and Rumpelstiltskin	A tall, dark man	A tiny man
The bargain	Rosanie bargains her soul for the magical wand, but she is given the terms of the agreement.	The miller's girl bargains jewelry and her first-born child for Rumpelstiltskin's help with spinning straw into gold.
Ricdin-don and Rumpelstiltskin's desires	Ricdin-don wants to be master of Rosanie's destiny.	Rumpelstiltskin wants the girl's first-born child; however, the reader does not know why Rumpelstiltskin wants the child. Since Rumpelstiltskin is described as an evil little man, it could be assumed by the reader that he will harm the child if he takes possession of it.
Informants	Ricdin-don as well as the prince tells Rosanie the name.	The girl/queen enlists help from servants to find Rumpelstiltskin's name.
Conclusion	She discovers she is of noble birth and she marries the prince.	The miller's daughter becomes queen. Rumpelstiltskin comes to claim the child unless she can guess his name. With the help of others, the girl "guesses" the name. Rumpelstiltskin flees the castle.

APPENDIX B

HOW CHARACTERS EXERCISE POWER

Year	Story	Domination	Collusion	Resistance	Agency
1993	*Deal is a Deal* by Granowsky	K	D – (CE) R – (K)		
1994	"Granny Rumple" by Yolen	K	D – (CE) R – (K)		
1995	"The Name" by Galloway	K	D – (S) R – (DU)		
1995	"Straw into Gold" by Vande Velde	K		D R	
1997	*Rumpelstiltskin's Daughter* by Stanley	K		D R Villagers	Hope
1999	*Spinners* by Napoli & Tchen	K	D – (S) R – (DU)		
2000	"A Fairy Tale in Bad Taste" by Vande Velde	K	D – (S) R – (DU)		
2000	"The Domovoi" by Vande Velde	K	D – (CE) R – (K)		
2000	"Papa Rumpelstiltskin" by Vande Velde	K	D – (CE) R – (I)		
2000	"Ms. Rumpelstiltskin" by Vande Velde	K	D – (S) R – (DU)		
2000	"As Good as Gold" by Vande Velde	K	D – (CE) R – (I)		
2001	*Straw into Gold* by Schmidt	K		D R Villagers	

K = King

D = Daughter

R = Rumpelstiltskin

(S) = Silent

(CE) = Conniving, Evil

(DU) = Dishonest, Unattractive

(K) = Kindhearted

▒ = Punished

(I) = Invented

APPENDIX C

ANNOTATED BIBLIOGRAPHY

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This Readers Theatre manuscript adapts two stories from Anne Sexton's Transformations and is appropriate for secondary education and adults. The script closely follows Sexton's poem and designates speaking parts, action cues, and prop information. For more information about Sexton's poem, please see the annotated bibliography on page 187).

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This translated version of Rumpelstiltskin is in an anthology consisting of thirty-one folk and fairy tales collected by the Grimm brothers. The folk tale adheres to the Grimms' 1857 retelling and ends with Rumpelstiltskin tearing himself apart.

Briggs, Patricia. (1999). The price. In Ellen Datlow & Terri Windling (Eds.), *Silver birch, blood moon* (pp. 28-47). New York: Avon Books.

In this fairy tale anthology for adults, Briggs adapts Tale Type 500 story because it did not make sense. The miller's daughter, Molly, is a spinner and weaver. While selling her wares at the marketplace, she meets a strange looking little man who admires her work. One day she gives him a bottle of orange dye, and she explains that the color comes from a plant called rumpelstiltskin. The next day the little man gives her a beautiful tablecloth and Molly thinks this might indicate the little man's desire to court her. When she returns home that day, the king and his men are sarcastically interrogating her father. Molly learns that while her father was talking with friends, he boasted that Molly could spin straw into gold. To save herself and her father, Molly must magically spin.

While locked in the castle, Molly's shy friend from the marketplace appears and offers to complete the necessary spinning. In return for his work, he asks Molly to promise her firstborn child. Molly carefully considers this arrangement and agrees to the bargain. If she does in fact marry the king, and she bares him a child, Molly realizes the king will raise the child in his own image: selfish and evil. When the little man comes to claim the child, the queen mother begs for an alternative solution. Secretly, Molly predicts that the little man's name is Rumpelstiltskin, but she chooses not to voice this guess. She prefers that little man raise her child, rather than the royal court. Molly chooses to stay silent, she does not guess the little man's name, and rather she gives the little man the child – her most valuable possession. Immediately, the little man transforms into a handsome prince.

Consequently, by giving the man her most valued possession, she breaks the magical spell. Molly learns that the prince was transformed into a strange little man by an elf who saved his life many years ago. This magical elf taught Rumpelstiltskin how to spin beautiful cloth. In order to break the spell, Rumpelstiltskin had to have someone love him. In the end, it was love that could save Rumpelstiltskin. Hence, this story resembles the folk tale, *Beauty and the Beast.*

Brooke, William J. (1994). Rumpelstiltskin by any other name. In *Teller of tales* (pp. 47-72). New York, NY: HarperCollins Publishers.

This is an anthology of short stories which weave fairy tales into the stories. The main character is a scribe, a teller of tales, whose self-chosen career is to record what people tell him. One day he meets a streetwise girl and tells her about the tales he is recording, the traditional fairy tales take on a new twist.

In the chapter, "Rumpelstiltskin by Any Other Name" the little girl tells the tale in likeness of the traditional Grimm Brothers' version. After her narrative, the Teller asks, "Is that the end?" (p. 52). The Teller and the little girl discuss the story. During their conversation, they wonder about the Rumpelstiltskin story and question the actions of the characters. The teller asks a series of questions such as "Why would anyone make such a foolish boast?...and why would he admit that she had guessed his name?" (p. 55).

In response to these questions, the Teller decides to create a different ending for Rumpelstiltskin. In this new version, when the queen guesses his name, "Rumpelstiltskin", the little man denies the name. However, the queen insists that it really is his name and she persuades the little man to admit that his name really is Rumpelstiltskin and then he disappears.

Many years later, a little runaway girl, (actually the princess disguised as a peasant) knocks on Rumpelstiltskin's cabin. She dislikes the palace, because her guardians forbid her just to be herself. Rumpelstiltskin suggests that she create a name for herself that only she knows so that she can own her self. She likes his idea and the two became friends.

Carroll, Jonathan. (1989). *Sleeping in flame*. New York: Doubleday.

This adult novel, a suspense thriller, weaves Tale Type 500 motifs and involves reincarnation, magic, jealousy, and good versus evil. Walker Easterling begins to learn about his past lives after meeting Maris York. Through dreams and flashes, he sees the past and the future and he consults the help of a shaman to make sense of these images. He begins to learn that his love for Maris could possibly cause her death, his death, and their unborn baby's death.

After a series of bizarre events, Walker realizes that he has been reincarnated several times and discovers that his adoptive father is the cause behind his multiple lives. Walker learns that father is Breath (the character of Rumpelstiltskin). As the story unfolds, the reader learns background information about Breath and that he was in love with the poor miller's daughter. One day she boasts that she can spin straw into gold and the king sequesters her to the castle to prove her boast or die. Breath, a magical being, offers to help the maiden and hopes that she will love him. But after

the third night of spinning, Breath bargains for the child because he realizes the king is selfish, the queen is selfish, and the child will not have a chance in life. The daughter helplessly agrees. Unbeknownst to the queen, Breath takes the child and replaces the baby with another child thereby maintaining the traditional storyline.

This story takes place in present time and the reader learns about the boy whom Breath stole from the queen. Through a series of unusual and bizarre mishaps, premonitions, and flashbacks to former lives, the reader learns the truth about Walker Easterling, the stolen prince. Walker needs to rely on Dortchen and Lisette Wild (the sisters who are noted for recounting *Rumpelstiltskin* to Grimms) to help him break the spell.

Crump, Fred, Jr. (1992). *Rumpelstiltskin*. Illus. by author. Nashville, TN: Winston-Derek Publishers, Inc.

This version of Tale Type 500 is based on the Grimms' version and adapts the story with illustrations of Black characters. There are four distinctions worth noting. First, the king's son, Prince Galen, likes Glinda and unsuccessfully contests with his father's command of locking Glinda in a room full of straw and insisting that she spin straw into gold. Second, when the king sees the room full of gold, he is so elated with joy that he overexerts himself while dancing around and dies in the middle of his festivity. Third, Queen Glinda spies Rumpelstiltskin dancing and singing his name and the next she says his name on her first guess. Fourth, Rumpelstiltskin is angry at hearing his name causes him to stomp up and down and eventually falls through the floor.

De Paola, Tomie. (1986). Rumpelstiltskin. Illus. by author. In *Tomie dePaola's Favorite nursery tales*. New York: Putnam.

This illustrated anthology includes various genres such as, traditional tales, poems, fables, nursery rhymes. De Paola's retelling of *Rumpelstiltskin* is based on the 1857 Grimms' version yet it is less graphic. "Then he seized his left leg in one hand and his right leg in the other and pulled. And that was the end of Rumpelstiltskin" (p. 52).

Diamond, Donna. (1983). *Rumpelstiltskin*. Illus. by author. New York: Holiday House.

Diamond's picture storybook is adapted from the Grimms' 1857 version of Rumpelstiltskin in which he tore himself in two upon hearing his name. The black and white pencil drawings are striking, render a dramatic feel, and resemble black and white photographs.

Doherty, Berlie. (2000). Rumpelstiltskin. Illus. Jane Ray. In *Fairy tales* (pp. 64-81). Cambridge, MA: Candlewick Press.

Doherty's illustrated anthology includes a variety of fairy tales recorded between the 17th and 19th centuries. This version of Rumpelstiltskin is similar to the Grimms' folk tale with few exceptions. Instead of a miller, the father is a weaver and

when the girl "guessed" his name, Rumpelstiltskin stamps his foot, so hard it breaks the floor and he disappears into the hole.

Donoghue, Emma. (1997). The tale of the spinster. In *Kissing the witch: Old tales in new skins* (pp. 117-129). New York: HarperCollins.

This adapted version of Tale Type 500 is one of thirteen interconnected stories in an adult anthology of reconstructed fairy tales. The mother, whose own hands have become knotted from spinning, is jealous of her daughter's talent. After her mother becomes ill and dies, the spinster hires a dimwitted young woman, Little Sister, to spin the flax. Although the two women become lovers, Little Sister wants to return home. In order to convince Little Sister to stay, the spinster promises her first-born child to Little Sister. After the baby is born, Little Sister tries to work while caring for the baby; however, the spinster, who is the baby's biological mother, ignores the child and does not help care for it. While the baby is crying one day, the spinster lashes out at the child. The next day, Little Sister leaves with the child.

Farjeon, Eleanor. (1954). *The silver curlew*. Illus. Ernest H. Shepard. New York: Viking Press.

This intermediate-level novel is a detailed version of Tale Type 500. In this story, the widow of the miller, Mother Codling, and her six children run the mill. There are four boys who are hard working but simple minded. The oldest daughter, Doll, is kind hearted and beautiful but lazy, and the youngest, Poll is quick witted and asks many questions. One day, Mother Codling asks Doll to complete two tasks: attend to the dumplings in the oven and spin flax. Rather than spin, Doll eats all of the dumplings.

While Mother Codling scolds her daughter for being lazy and eating everyone's lunch, King Nollekens of Norfolk passes by the window. Embarrassed by her daughter's gluttony, Mother Codling tells the king that Doll spun twelve skeins of flax. King Nolleken's nanny proclaims that since Doll is supposedly a hard worker, she should be the king's bride. The king adds the condition that on the last day of each year she must spin an entire room of flax. If she does not spin the flax, he will behead her. Immediately, the king takes Doll to the castle and locks her in a room full flax. As Doll wonders what she will do, a little black imp appears and offers to spin the flax for her in exchange for her soul unless she can guess his name when he returns a year from that day. Doll agrees to the bargain and thinks it will be better than loosing her head. The imp spins the flax and the king, thinking that Doll did the work, marries Doll.

A year later, Doll gives birth to a princess, and it is time again for Doll to spin a roomful of flax. The imp returns ready to take Doll away unless she can guess his name. Doll does not want to leave her child, so the imp creates a new bargain, he will spin again, and if she does not guess his name, he will get both Doll and her baby. Doll reluctantly agrees. She has until the next day to make her guess. In despair, Doll confides in Poll, her clever sister, about the bargain she made with the imp. While on her way to ask Charlee for help, Poll sees the Silver Curlew, a bird she nursed back to health, soar into the sky and fly away.

Charlee helps Poll disguise herself as a little black imp so she can enter the Witching Wood to spy on the black imp. Unfortunately, the imp captures Charlee and Poll. As the imp rejoices about his find, he sings a song with his name and runs off to claim Doll and the baby. Luckily, the Silver Curlew returns and finds Charlee and Poll. The bird aids their escape. Poll runs to her sister and declares the imp's name. The imp disappears forever.

Galdone, Paul. (1985). *Rumpelstiltskin*. Illus. by author. New York: Clarion Books.

This illustrated storybook adheres to the Grimms' version and in the end Rumpelstiltskin falls into the ground.

French, Vivian. (2000). Rumpelstiltskin. Illus. Peter Malone. In *The Kingfisher book of fairy tales* (pp. 92). New York: Kingfisher.

This illustrated anthology includes seven well-known fairy tales. *Rumpelstiltskin* is based on the Grimms' version of Tale Type 500 and ends with Rumpelstiltskin falling through the floor.

Gardner, John. (1979). *Rumpelstiltskin*. Dallas, TX: New London Press.

This opera libretto, created for children and adults, is an adaptation of Tale Type 500. The storyline is derived from the Grimms' folk tale and provides additional information about the characters. The miller, an incorrigible braggart, refuses to withdraw his foolish boast that his daughter, Aurelia, can spin straw into gold. Aurelia, who is extremely conceited, boasts and declares that the prince is in love with her. Unbeknownst to her, the vain and dimwitted prince is smitten with Aurelia. The story continues similarly to the Grimms' version in which Rumpelstiltskin bargains for the baby. However, the audience learns that Rumpelstiltskin was an orphan. As a child orphanage, other children teased him and no one would adopt him, because he was ugly. As an adult, Rumpelstiltskin is a vengeful gnome, and he bargains for a Aurelia's child.

Garner, James Finn. (1994). Rumpelstiltskin. In *Politically correct bedtime stories* (pp. 13-16). New York: Macmillan.

Garner's introduction encourages readers to reconsider the traditional stories. "Today, we have the opportunity – and the obligation – to rethink these "classic" stories so they reflect more enlightened times" (p. ix). In his collection of fairy tale adaptations, Garner modernizes folk tales with politically correct terminology.

In the *Rumpelstiltskin* variation, the "economically disadvantaged" miller is unaware that he is being "marginalized" by the systemic structure. Wanting to get rich quick, the "archaic" miller creates a rumor that his daughter, Esmeralda, can spin straw into gold. While Esmeralda is imprisoned in the dungeon, "a diminutive man" offers to help in exchange for her first-born child. The "differently statured man" cannot magically spin straw into gold, but he convinces Esmeralda to give the straw to the farmers for thatch.

Due to better living quarters, the farmers are healthier, and they have abundant crop yields. Their children grow strong, they attend school, and eventually they create

a "model democracy." The farmers pay tribute to Esmeralda by bestowing gold to her. When Rumpelstiltskin completes the deal, Esmeralda refuses to "negotiate with anyone who would interfere with… [her] reproductive rights.". The "vertically challenged man" gives her the chance to guess his name. Inadvertently, Rumpelstiltskin is donning his name badge from the "Little People's Empowerment Seminar." Upon hearing his name, he disappears into the ground.

Green, Robyn, & Scarffe, Bronwen. (1995). *Rumpelstiltskin*. Illus. Helen Roy. Greenvale, NY: Mondo Pub.

A rebus picture storybook based on the Grimms' Tale Type 500 folk tale, this version, is simple and easy to read, and includes rebuses (pictures that represent words in the story). For example, a picture of a little man symbolizes Rumpelstiltskin. When the little man bargains for the child, the miller's daughter says "A poor girl like me would never become [queen] (picture of queen)". A variation worth noting is the ending in which Rumpelstiltskin is so angry that he stamps his foot through the floor and hobbles to his home in the woods.

Grimm, Jacob, & Grimm, Wilhelm. (1967). *Rumpelstiltskin*. Illus. Jacqueline Ayer. New York: Harcourt Brace & World.

This picture storybook is based on the 1857 Grimms' version of Tale Type 500 and Rumpelstiltskin tears himself in two.

Grimm, Jacob. (1984). *Rumpelstiltskin*. Illus. John C. Wallner. Englewood Cliffs, NJ: Prentice-Hall.

This picture storybook adheres to the 1857 Grimms' version of Tale Type 500 in which Rumpelstiltskin tears himself in two.

Hamilton, Virginia. (2000). *The girl who spun gold*. Illus. Leo & Diane Dillon. New York: The Blue Sky Press.

Renowned author, Virginia Hamilton, creates her version of the West Indian tale "Mr. Titman" which is a variation of Rumpelstiltskin. She simplifies the black dialect and colloquial style for easier reading.

In this version, while the mother and daughter are laughing and talking loudly when working, the King strolls by. When he inquires about the noise, the mother quickly says that they are celebrating, because her daughter can spin gold thread, and they are planning to make a special cloth for the king. Because the daughter supposedly is talented, the king says he will marry her and a grand ceremony is planned and takes place. After the wedding, the king tells Quashiba that she will live like royalty for a year, but then she must spin three roomfuls of gold thread. The mother regrets her fib and the Queen consoles her and tells her not to worry.

When the day came for the Queen to spin, the King locks her in a room and says that she cannot leave until it is full of golden cloth. A tiny man appears and offers to spin the cloth for her in exchange for herself unless she guesses his name within three days. The queen grudgingly accepts his bargain and the little man completes the task. During dinner on the eve of the third night, the king tells the

queen of an incident that he witnessed while hunting. He tells of a little man in the woods who danced and sang a song about his name, Lit'mahn Bittyun. After spinning another roomful of golden cloth, the little man asks if the queen can guess his name. On the third "guess," she says his name, Lit'mahn Bittyun, and upon hearing his name, he yells so loudly that his head and ears fall off and he turns into "a million bitty flecks of gold." Although the king does not insist that the queen spin again, she refuses to speak to him for three years, despite his apology for being so greedy. Finally, she forgives him and they lived happily ever after.

Hathaway, William. (1985). Rumpelstiltskin Poems. In Wolfgang Mieder (Ed.), *Disenchantments: An anthology of modern fairy tale poetry* (pp. 175-179). Hanover, NH: Published for University of Vermont by University Press of New England.

Hathaway's five discrete poems encompass motifs and themes from Tale Type 500. These poems are part of a collection of fairy tale poetry adaptations for adults.

Hay, Sara Hay. (1985). The name. In Wolfgang Mieder (Ed.), *Disenchantments: An anthology of modern fairy tale poetry* (pp. 169). Hanover, NH: Published for University of Vermont by University Press of New England.

This short 14 line poem is narrated by Rumpelstiltskin. Although this piece may have multiple interpretations, the poem refers to the magic of a name. It can be inferred that the people call on Rumpelstiltskin (or another name depending on the person) when they need help. However, in the end, the person completes the impossible task independently.

Hoffman, Mary. (2001). Rumpelstiltskin. Illus. Julie Downing. In *A first book of fairy tales* (pp. 70-75). New York: DK Publishing.

This children's picture book anthology is a compilation of fifteen well-known tales from various well-known folk tale collectors and writers, The Brothers Grimm, Hans Christian Andersen, Charles Perrault, Oscar Wilde, and Madame de Beaumont. In the author's introduction, Hoffman writes, "...fairy tale is more than just a fantasy. There is often a strong moral lesson - kindness is rewarded, and greed and selfishness are punished" (p. 4). This is interesting to note when considering the Tale Type 500 version in this collection is analogous of the Grimms folk tale Rumpelstiltskin as recorded by the Grimms'. Hoffman's retold version of *Rumpelstiltskin* is easy to read and accompanied by colorful pictures.

Horowitz, Susan, & Perle, Ruth Lerner. (1979). *Rumpelstiltskin with Benjy and Bubbles*. Illus. Giulio Maestro. New York: Holt Rinehart and Winston.

This children's picture storybook is an adaptation of the Tale Type 500 and has two corresponding storylines. On the left page, the story rhymes and includes the characters Benjy and Bubbles. On the right page, the story consists of easy to read words intended for young readers.

The back cover explains the reason for the characters, Benjy and Bubbles. "To add to the fun and understanding of the stories, Benjy, the lovable bunny, and

Bubbles, the naughty cat, are featured to help children recognize the 'good' and 'bad' that are intrinsic in each tale" (back cover of book). The illustrator strategically positions Benjy and Bubbles on each picture in order to help children distinguish the good characters from the bad characters. Benjy is a loveable bunny and represents the "good" in each tale. Bubbles, is a naughty cat and represents the "bad" in each tale. For example, on the night that the miller's daughter bargains her ring for Rumpelstiltskin's help, the naughty cat Bubbles is next to Rumpelstiltskin and the loveable bunny Benjy is next to the miller's daughter.

Jacobs, A. J. (1997). Rumpelstiltskin. In *Fractured fairy tales* (pp. 17-22). New York: Bantam Books.

This Rumpelstiltskin adaptation is based on a cartoon segment from Jay Ward's *The Adventures of Rocky and Bullwinkle and Friends.* In this version, Rumpelstiltskin is a "PR man" and helps Gladys, the miller's daughter, to become famous. He initiates propaganda that Gladys can spin straw into gold and everyone believes this boast, "since it had appeared in all of the papers" (p. 20). The gullible king wants Gladys to spin straw into gold for him. Gladys' PR man persuades the king to sign a contract stating that if she spins gold that the king must make her his queen. Further, the PR man insists that Gladys promise her first-born child if he does the spinning, and he indicates the fine print in their previously signed contract. It states that she promises to give her first-born to the PR man. When the PR man claims the child a year later, the queen points out a loophole in the contract stating that if she can guess the PR man's name, she can keep her child. In the end, a man shows up who happens to know the PR man's name, Rumpelstiltskin.

Kilworth, Garry. (1995). Masterpiece. In Ellen Datlow & Terri Windling (Eds.), *Ruby slippers, golden tears* (pp. 35-53). New York: William Morrow and Co.

In this adult anthology of adapted fairy tales, Kilworth creates a modern day version of Tale Type 500. A young woman, Susan Quarry, whose father has financially supported all of her career choices, continues to be unsuccessful. In despair, she meets a well-dressed stranger with indistinguishable features. He calls himself, Mr. Black, and he knows about her personal information and her failed career endeavors. He offers to help and she agrees, but she does not believe can be of assistance. If she becomes successful, she must promise her most prized possession.

When the woman returns homes, she feels rejuvenated about her most current career as an artist. She discards most of her previous artwork. Right away, she begins to paint with renewed vigor and passion. After completing several paintings, she presents them to an art dealer. Immediately, the art dealer, David, accepts her work, and her art career finally prospers. Eventually, she and David become lovers, they have a child, and her life is blissful, until the day she creates her greatest masterpiece. Knowing this piece is special, David takes the artwork directly to London. Concurrently, a stranger, a well-dressed woman with indistinguishable features, knocks at the door. She calls herself, Ms. Black, and she is there to claim Susan's most valuable possession. The artist begins to realize the magnitude of her initial

bargain with the stranger. She must choose her most valued possession, her child, or her husband.

Kincaid, Lucy. (1983). *Rumpelstiltskin*. Illus. Eric Kincaid. Windermere, FL: Rourke Corp.

This is a NOW YOU CAN READ picture book that has large text and simple words for the beginner reader. It adheres to the Grimms' *Rumpelstiltskin*. On the third night, when the miller's daughter had nothing to give Rumpelstiltskin and he asked for her first child when she becomes queen, the text states, "The miller's daughter wanted to be Queen so she agreed." The tale ends with Rumpelstiltskin stamping his foot through the floor.

Lang, Andrew. (1925). Rumpelstiltzkin. In *The Andrew Lang Readers: Blue Series* (pp. 24-35). New York: Longmans.

In this anthology of fairy tales, the stories are printed in a large typeset are accessible to young readers. This version of Tale Type 500 adheres to the 1857 Grimms' version and Rumpelstiltskin tears himself in two.

Lang, Andrew. (1993). Rumpelstiltzkin. Illus. Michael Hague. In *The rainbow fairy book* (pp. 63-67). New York: Morrow.

This illustrated anthology includes thirty-one of the illustrator's favorite fairytales that Lang compiled during the 1800's. This version of Tale Type 500 is based on the Grimms' 1857 version and Rumpelstiltskin tears himself in two.

Starbright Foundation. (2001). Rumpelstiltskin. Illus. Anita Lobel, Stephen T. Johnson, Istvan Banyai, Daniel Adel, Michael Paraskevas, Barry Moser, and Mary GrandPré. In Karen Kushell (Ed.), *Once upon a fairy tale: Four favorite stories retold by the stars* (pp. 47-61). New York: Viking.

In this anthology of four well-known folk tales, *Little Red Riding Hood, The Frog Prince, Goldilocks and the Three Bears,* and *Rumpelstiltskin,* famous stars' create personification of characters in the tales. Celebrities retell fairy tales for the benefit of the Starbright Foundation, a non-profit organization for seriously ill children. Rumpelstiltskin is retold by seven various movie stars and well-known personalities (e.g., Mike Myers, and Gwyneth Paltrow). Stars pretend to be a character from the Rumpelstiltskin story and share their point of view or perspective in regards to the story. For example, Jennifer Love Hewitt tells the story of the spinning wheel. "Face it: I'm an inanimate object. Every day, up early, spin a few yards, then sit in the corner" (p. 53). A CD-ROM recording of the character's point of view is read aloud by the respective star/celebrity.

Kress, Nancy. (1994). Words like pale snow. In Ellen Datlow & Terri Windling (Eds.), *Black thorn, white rose* (pp. 8-29). New York: W. Morrow.

In this adult anthology of reconstructed fairy tales, Kress's adaptation of Tale Type 500 addresses the issue of greed. After her mother foolishly brags, Ludie, must spin straw into gold to save her life. A rat, which magically turned into a weak/pale

young lad, offers to spin as long as Ludie sets him free outside of the castle wall. Ludie agrees to the bargain then learns that she is beholden to the rat/young lad for now she has the power to spin straw into gold. She learns that "the Old Ones will do nothing for you unless you know the words of their true names? Or unless you have something they want" (p. 18). Despite her hatred toward the prince, Ludie becomes pregnant and bares him a child. Everyday she must spin straw into gold, until the day that the prince finds a young woman who can spin straw into diamonds. Her toddler son, the prince, is furious when his mother does not spin and he plunges "a miniature knife" (p. 22) into her stomach. Ludie realizes that she needs to learn the name of the rat/young lad to have power over him so that he will help her save her son.

Künzler, Rosemarie. (1979). Rumpelstiltskin. In Jack David Zipes (Ed.), *Breaking the magic spell: Radical theories of folk and fairy tales* (pp. 180). Austin: University of Texas Press.

In this anthology of reconstructed fairy tales and scholarly articles about fairy tales, Künzler's adaptation of Tale Type 500 is similar to the Grimms' version and diverges from the well-known folk tale on the third night of spinning. When Rumpelstiltskin insists that the miller's daughter promise her first-born child, the girl comes to her senses and says that will she neither marry the king nor give away her child. The little man becomes angry and he intensely stomps the floor which causes the door to open. The miller's daughter escapes and is saved.

Langley, Jonathan. (1991). *Rumpelstiltskin*. Illus. by author. HarperCollins Publishers.

This illustrated picture storybook is a retelling of Tale Type 500. The pictures are colorful and are appropriate for younger children. Rumpelstiltskin is portrayed as "a funny little man" with pointy ears and orange hair, and he looks somewhat childlike. In the end, when Queen Ruby "guesses" his name, he shouts, "Aaaaahh! Someone told you!" He stamped his like he is having a temper tantrum, and he "disappeared in a puff of smoke."

Massignon, Geneviáeve. (1968). The little devil of the forest. Jacqueline Hyland, Trans.). In *Folktales of France* (pp. 209-212): University of Chicago Press.

Similar to a condensed version of *Ricdin-Ricdon*, in this version of Tale Type 500, the son overhears the mother complaining about her lazy daughter. When the mother notices a rich stranger she changes her verse from "My daughter has eaten five cakes today" to "My daughter has spun five spindles of wool to day." The lazy daughter soon benefits from the magical powers of *Mimi Pinson*, the devil.

McBain, Ed. (1983). *Rumpelstiltskin*. South Yarmouth, MA: J. Curley.

This adult mystery novel incorporates Tale Type 500 motifs. Matthew Hope, an attorney, becomes involved in a murder mystery when, Vicky, the woman he recently begins dating, is found dead and her six-year-old daughter is kidnapped. Mr. Hope plays a key role in solving the mystery.

As the story unravels, the reader learns that Vicky Miller made it big as rock star. She had three gold records; however, she never stepped onto a stage to perform

the songs. Her producer, Eddie Marshall, never wanted her to sing on stage, because he knew it would destroy record sales. The reason being, Vicky had a terrible voice. Eddie worked wonders with synthesizers and audio equipment to make Vicky's music number one hits. Although Vicky was romantically involved with Eddie, she married Anthony Konig, the president of Regal Records. She miscarried during her first pregnancy (Eddie was the biological father) and, she was so distraught that she quit the music business. Five years later, she reunites with Eddie, becomes pregnant with his child, and gives birth to a girl. However, Konig assumes Allison is his daughter, even though Vicky divorces him.

Vicky's domineering and greedy father, Dwayne Miller, insists on handling her money. He sets up a trust that will be available to Vicky when she is thirty-five, and more mature to handle her money. However, two weeks before she turns thirty-five, Vicky is murdered. Since Mr. Miller is the beneficiary of the trust if Vicky and his granddaughter predease him, he is a primary suspect. Unbeknownst to Mr. Miller, Vicky drafted a makeshift *Last Will and Testament* a couple of days before her death. She bequeathed her trust to Konig and her daughter, one fourth and three fourths respectively.

In the end, the person responsible for Vicky's death is Eddie. He is angry, because Vicky decided to return to showbiz despite her lack of talent and Eddie has misgivings about Vicky's ability to care properly for their child if she has a career. As expected, Vicky's live performance was a disaster and her reputation was ruined.

Moser, Barry. (1994). *Tucker Pfeffercorn: An old story retold*. Illus. by author. Boston: Little Brown.

This picture storybook retelling of Tale Type 500 is similar to the Grimms' *Rumpelstiltskin*. Moser sets the tale in Appalachia. The story begins with local miners swapping stories, each trying to outdo the others. One miner, Tadlock who often tells tall tales, says that a woman in town could spin cotton into gold. Hezakiah Sweatt, the rich and greedy owner of the mills, farms, and many houses in the town, overhears the crazy tale. When Sweatt questions Tadlock about his story, the miner, afraid of the mean man, says the story is true.

Sweatt gets the widow-woman and her child and insists that she spin cotton into gold. When Bessie tries to escape, Sweatt grabs the child, Claretta, and locks Bessie in the shed. Hiding in the rafters is a strange little man who offers to spin the cotton into gold for Bessie. When he is finished, Bessie asks, "Can I give you something?" to repay him for his good deed. The little man said he did not want anything "not now, no-how".

The next day, when Sweatt sees the skeins of golden thread, he brings Bessie more cotton and refuses to give her back her child. The "peculiar little friend" helps again and refuses to take anything in return. On the third night, Bessie is so happy to see the little man she says, "I'll give you anything I've got." The little man replies, "Ya got a deal" and begins to work. The next morning, there is a commotion, because Sweatt has not returned from his business trip. Bessie notices the shed door is slightly opened so she grabs the skeins of gold, finds her daughter, and goes home. The little man comes for his repayment, he says he disposed of Sweatt and unlocked the shed

and now he wants the child. Bessie pleads to keep the child and the little man gives her a couple of days to come up with three guesses to his name.

One night Bessie takes Claretta on a search for his name and they happen upon the man singing his name. The next day, Bessie "guessed" his name, Tucker Pfeffercorn; he is so angry he split himself in two. Bessie gives some of the gold to the church, but keeps most of it for herself, and moves to Cincinnati.

Packard, Mary. (1988). Rumpelstiltskin. Illus. Ann Schweninger. In *Two-minute fairy tales*. New York: Golden Book.

This version of Tale Type 500 is in an anthology of well-known fairy tales. The pictures are simple, colorful drawings and the stories are 3-4 pages long and each story takes only about two minutes to read. In this version, the miller is so proud of his daughter's beauty that he boasts to the king. Since the king is not impressed, the miller adds that his daughter can spin straw into gold. This version is based on the Grimms version and ends when Rumpelstiltskin stamps through the floor.

Pavel, Frances K. (1961). *Rumpelstiltskin*. Illus. Georgeann Helms. New York: Holt Rinehart and Winston.

Adapted for the young reader, this version of Tale Type 500 has simple vocabulary and illustrations that support the text. This *A Read It Myself Book* is suggested for third grade readers. The story adheres to the Grimms' version and ends when Rumpelstiltskin stomps so hard he creates a hole and falls into the ground.

Phelps, Ethel Johnston. (1981). Duffy and the devil: A Cornish tale. In Ethel Johnston Phelps (Ed.), *The Maid of the North: Feminist folk tales from around the world* (pp. 119-127). New York: Holt Rinehart and Winston.

Phelps' collection of folk tales that portray females in assertive and intelligent roles are inspired by her desire to challenge fairy tale discourse which portray females as weak characters. *Duffy and the Devil* is a Cornish version of Tale Type 500 and depicts Duffy as clever. Although she sells her soul to the devil, Duffy is able to evade her promise and maintain the lifestyle of a squire's wife.

Philip, Neil, Grimm, Jacob, & Grimm, Wilhelm. (1997). Rumpelstiltskin. Isabelle Brent. (In *Fairy tales of the brothers Grimm* (pp. 68-73). New York: Viking.

In this illustrated anthology, Philip compiles twenty folk tales. The retold version of Tale Type 500 adheres to the 1857 Grimms' version with Rumpelstiltskin tearing himself in two.

Sage, Alison. (1991). *Rumpelstiltskin*. Illus. Gennady Spirin. New York: Dial Books for Young Readers.

This picture storybook is based on the Grimms' version of Tale Type 500 and ends with Rumpelstiltskin falling through the floor.

Sexton, Anne. (1985). Rumpelstiltskin. In Wolfgang Mieder (Ed.), *Disenchantments: An anthology of modern fairy tale poetry* (pp. 169). Hanover, NH: Published

for University of Vermont by University Press of New England. (Reprinted from *Transformations*, by Anne Sexton, 1971, Houghton Mifflin Company and the Sterling Lord Agency, Inc.).

In this adult poetry anthology of reconstructed fairy tales, Sexton adapts Tale Type 500. This poem depicts Rumpelstiltskin as a person's alter ego, and it suggests the inner turmoil in which a person struggles.

Sierra, Judy. (2002). Titeliture. Illus. Stefano Vitale. In *Can you guess my name?: Traditional tales around the world* (pp. 45-48). New York: Clarion Books.

This illustrated anthology of various folk tales from around the world includes *Titeliture* a Swedish version of Tale Type 500. *Titeliture* is similar to *Tom Tit Tot* and depicts a lazy girl whose mother makes the girl sit on the roof to show the world that she is "good-for-nothing."

Simpson, Jacqueline. (1972). Gilitrutt. In *Icelandic folktales and legends* (pp. 73-75). Berkeley: University of California Press.

Gilitrutt is a Tale Type 500 version that is similar to *Tom Tit Tot* and *Duffy and the Devil.* In this version, a farmer marries a lazy wife. When he asks her to spin wool into cloth, she bargains with a troll to do the work. The troll promises to have the work complete at the end of the winter at which point the farmer's wife must guess the troll's name. The farmer learns about the bargain and says that the wife has done wrong. While on a trip, the farmer spies the troll in a cave saying her name, Gilitrutt. Upon returning home, the farmer writes the name on a piece of paper, but he does not give it to his wife until the day that the troll returns. When the troll hears her name, she flees and never returns. The farmer's wife becomes "hard-working, ran her house properly, and from then on always wove her own wool."

Simpson, Jacqueline. (1988). The church-building troll. In *Scandinavian folktales* (pp. 241). New York: Penguin Books.

In this collection of Scandinavian folk tales, *The Church-building Troll* is a Norwegian folk tale that has elements of Tale Type 500. A character defeats a magical creature by saying its name.

Steig, Jeanne. (1998). Rumpelstiltskin. Illus. William Steig. In *A handful of beans: Six fairy tales* (pp. 9-31). New York: HarperCollins Publishers.

This illustrated anthology of fairy tales, includes various well-known folk tales. The retelling of Tale Type 500 is based on the 1857 Grimm Brothers' version of *Rumpelstiltskin*. When Rumpelstiltskin hears his name, he stamps his foot and upon trying to pull it out, he tears himself in two.

Stortz, Diane. (1994). *Rumpelstiltskin*. Ashland, OH: Landoll.

In this picture storybook version of Tale Type 500, the father is a tailor rather than a miller. The story follows the 1857 Grimms' version. The miller's daughter promises her first-born child because she does not believe the king would marry her. In the end, Rumpelstiltskin stomps on the floor and falls through.

Strauss, Gwen. (1990). Her shadow. Illus. Anthony Browne. In *Trail of stones* (pp. 35). New York: Knopf.

This illustrated poetry anthology for young adults, is the collaborative work of Strauss, the author, and Browne, the illustrator. They encourage readers to consider underlying messages in fairy tales. *Her Shadow*, an adaptation of Tale Type 500, suggests that the miller's daughter likes Rumpelstiltskin. Because she does not like the king, she willingly agrees to give Rumpelstiltskin her first-born child. In spite of this, the girl has second thoughts after giving birth to the child, and she realizes that she loves the child even though she does not love the child's father. She resents Rumpelstiltskin, because of her own foolishness.

Tarcov, Edith. (1973). *Rumpelstiltskin: A tale told long ago by the Brothers Grimm.* Illus. Edward Gorey. New York: Four Winds Press.

This picture storybook is a retold version of Tale Type 500. It easy to read, and the illustrations are black and white with some yellow. It follows the Grimms' 1857 version, except that Rumpelstiltskin stamps so hard he falls into the earth.

Rumpelstiltskin and other stories. (1993). Mimosa Books (Random House Company).

This is an illustrated anthology of four stories: The Hare and the Tortoise, Rumpelstiltskin, The Little House, and the Fisherman's Son. Each illustrated story is 4-6 pages in length. This version follows the Grimms' 1857 version, but Rumpelstiltskin stamps his foot and falls though the floor.

Weston, Martha. (2003). *Act I, act II, act normal*. Brookfield, CT: Roaring Brook Press.

In this young adult novel, eighth grader Topher plays the role of Rumpelstiltskin in his school play. As Topher attends rehearsals and deals with the daily activities of being a student, he is the target of the class bully, his cat dies, and he learns about friendship. His leading role as Rumpelstiltskin is a subplot to life's challenges. His classmate, Lyndsey, plays the character of the miller's daughter. During rehearsals of the theatrical rendition of *Rumpelstiltskin*, Lyndsey questions the folk tale, specifically the character of the miller's daughter. Although the eighth graders perform the folk tale as a musical, the story is similar to the Grimms' version.

White, Carolyn. (1997). *Whuppity Stoorie: A Scottish folktale*. Illus. S.D. Schindler. New York: G. P. Putnam's Sons.

Whuppity Stoorie is a Scottish version of the Tale Type 500. This picture storybook is about a poor mother and her daughter, Kate, whose pregnant pig, Grumphie, mysteriously becomes sick. They try many remedies to help the pig get better, but nothing seems to work. At sunset, a strange whirlwind brings a woman fairy dressed in green. The fairy offers to cure the pig in return if the mother gives her something for her magic. The mother replies, "Anything your ladyship asks." With green oil and magical words, the green lady cures the pig. She tells the woman, "All I

ask, and will have, is your daughter." Immediately, the mother realizes she bargained with a fairy and she breaks down in tears.

Fortunately, because of fairy law, the mother has three days to guess the fairy's name before she can take the daughter. Frantically, the mother reads name books and searches for names. She does not notice that Grumphie escapes from her sty. Kate follows the pig through the forest. As she approaches the pig, she spies the fairy at her spinning wheel. As she spins, she sings a song with her name in it. After overhearing the fairy's name, Kate rushes back to her mother. While her mother guesses the fairy's name and pleads with the fairy, Kate utters the fairy's name. Whuppity Stoorie is outraged and jumps into the air and races down the hill.

Zelinsky, Paul O. (1986). *Rumpelstiltskin*. Illus. by author. New York: E.P. Dutton.

Zelinsky's retold and illustrated version of Tale Type 500 has a Caldecott Honor Award for its brilliant and elegant illustrations. In the author's note, Zelinsky reveals that he combined different versions of the Grimms' *Rumpelstiltskin*.

Zemach, Harve. (1973). *Duffy and the devil*. Illus. Margot Zemach. New York: Farrar Straus Giroux.

Zemach's Cornish version of the Tale Type 500 has a Caldecott Medal Award. This picture storybook depicts Duffy as a clever and deceitful. In exchange for her soul, she bargains with the devil. The devil agrees to spin and knit for a year and at the end of the year, Duffy will be his unless she can guess his name. With the help of Squire Lovel's housekeeper, Duffy spies the devil at the witch's hovel and learns the devil's name, Tarraway, thereby terminating the bargain.

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